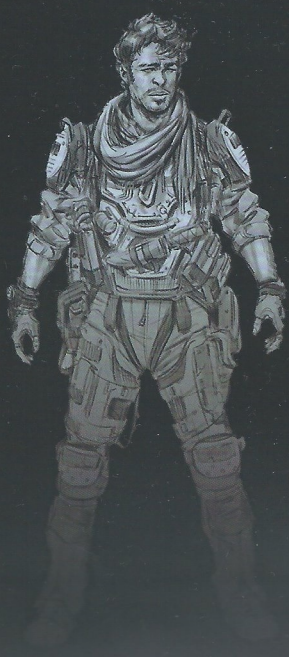
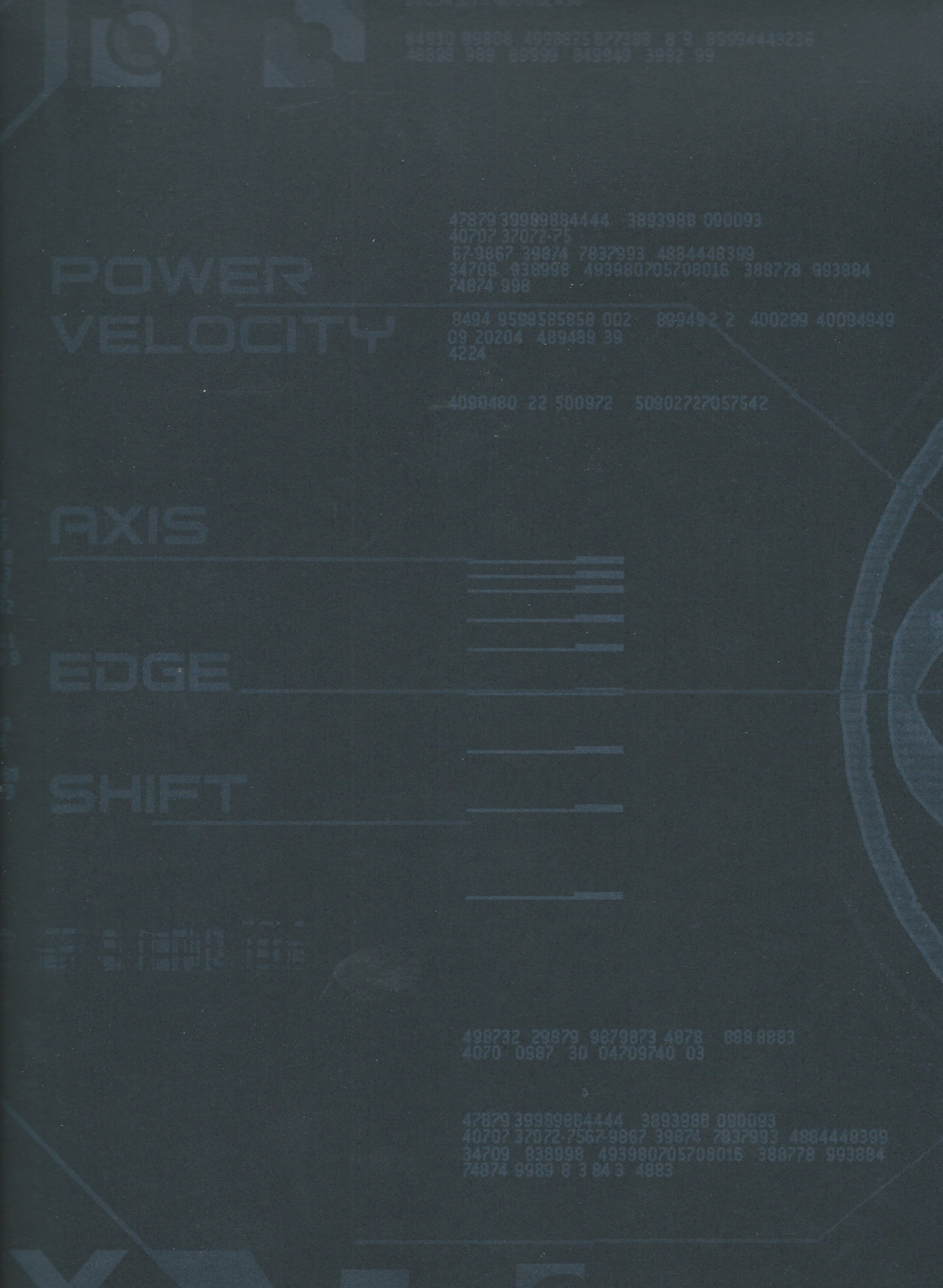
THE ART OF
TITANFALL™ 2

Once again, the only thing standing between victory and defeat for the Frontier Militia is the perfect combination of man and machine - the joining of Titan and Pilot. *The Art of Titanfall 2* showcases the new roster of characters, technology and locations, from war-torn worlds to ancient artefacts and beyond.




POWER
VELOCITY
AXIS
EDGE
SHIFT

THE ART OF TITANFALL™ 2

TITANBOOKS

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FOREWORD

"Success occurs when opportunity meets preparation." – Zig Ziglar

I'm writing this on a Sunday afternoon in my small office nestled in the back of the Respawn art department. It's a quiet day here at work. Most of the team is taking a day off to rest so they can come back this week and start the process of finishing the game. It's five days until the art is locked for us. That is both exhilarating and horrifying at the same time. This is my first time shipping a game as art director and I can't help but ask myself, "Did we prepare enough? Did I do my job well?" Developing art for a game like *Titanfall 2* is like riding a tornado. It's unpredictable and changes occur constantly. You always have to be ready with a solid plan B if things aren't working. It's a difficult job but I think that's why everyone here loves doing it so much. It's not easy and sometimes it's not fair but somehow, when everyone comes together, magic happens. All of our planning, designing, and building come alive in a single moment when someone presses a button on a machine and the game opens up into a world that we created together. The artwork bound in this book represents two years of our creative process and collaboration in a concerted effort to seize an opportunity to do what we love to do. To make a dream feel and look real enough for others to dive in and experience for themselves.

Thank you so much for joining us on the tail end of this terrific tornado that is *Titanfall 2*.

Joel Emslie
Art Director

INTRODUCTION

Militia Rifleman Jack Cooper's ambitions certainly exceed his rank, but he had never expected to realise them in such a dramatic fashion.

Crashing into the heat of a lethal ambush, and barely surviving to tell the tale, Cooper stumbles upon a Titan, itself in a poor state of repair. This chance encounter is the spark that propels both on a perilous journey to destroy an IMC research facility. The truth of what the IMC are doing, as it is painfully revealed, has far greater consequences than either might have predicted. It will be the making of them both, as man and machine become bonded in battle.

Arthur C. Clarke's first and second laws explore the bounds of possibility, while his third states that 'any sufficiently advanced technology is indistinguishable from magic.'

Watchwords such as Clarke's have been very useful in defining the *Titanfall 2* story, as Game Director Steve Fukuda explains: "Relics of unknown origin are scattered throughout the Frontier. Some of these were subtly shown throughout the levels in *Titanfall 1*, in the form of temples and enormous mountainside carvings. The IMC have an Archaeological Research Division whose purpose is to search the Frontier and understand the nature of these remains.

In *Titanfall 2*, the IMC have discovered a new relic that they don't fully understand, but they've learned enough to restore it to a certain degree of functionality, and to bend it to their will. A metaphor that we like to use is 'a scalpel in the hands of a qualified surgeon can work wonders, but that same scalpel in the hands of a child can lead to disastrous results'. And the IMC

are looking to cause some disastrous results for the Militia.

So the notion of magic doesn't manifest itself very overtly in *Titanfall 2* as much as it influences the underlying lore of what the IMC is up to."

Cooper and his Titan, BT, come to understand the full meaning of all three of Clarke's laws during their epic odyssey. The ancient artefact uncovered on Planet Typhon is definitely sorcery in the wrong hands, and the challenges they must overcome seem insurmountable on frequent occasions.

North America's turbulent past has also helped to shape the action, as Fukuda continues:

"The Frontier War is based on the origins of the American Revolutionary War, and the IMC infantry are predominantly voiced by English actors as a nod to that reference. The Militia has taken to naming its warships after fallen war heroes (e.g. James MacAllan) and the original signatories to the U.S. Declaration of Independence.

We also draw from the post-American Civil War era – the 'Wild West' narrative. For example, the difficult journey from the Core Systems to the Frontier is derived from the harsh journeys of settlers travelling the Oregon Trail. The spirit of opportunity and optimism, juxtaposed with danger and lawlessness has definitely been an influence from that era."

Images of brave colonists and beleaguered pioneers might not be the first that spring to mind as IMC armaments explode overhead. But the path ahead towards freedom for the frontier planets is just as hard, and you can be damn sure the Militia will strive towards it, no matter the odds.

THE ART OF TITANFALL 2

TITANS

01

TITANS · BT-7274

Bigger, faster, stronger and, one would have to say, more deadly. BT-7274, or just BT, as Jack Cooper gets to know him, is not quite in such great shape when the two first meet. Here repaired, his imposing physique announces his athletic prowess. Creating the character took time and effort, as Art Director Joel Emslie explains: "BT was created specifically for single player. He has a unique skeleton, and it took seven months to get him to a place that felt right. A lot of time went into BT's silhouette and how his legs would bend. Ultimately we wanted him to be nimble."

There is something of the animal in the way that BT's legs are articulated. These mechanised limbs are ready for action at a moment's notice.

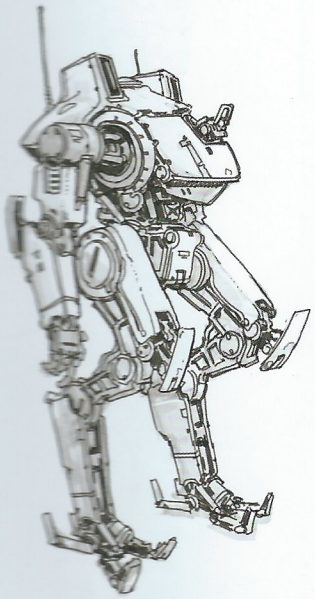
"We needed a way to show that BT was without a Pilot," adds Joel. "One way we show this is by making BT left-handed when he's on his own, and right-handed when he is piloted."

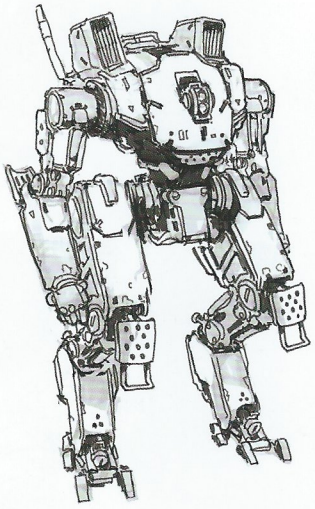
Right: "One idea that paid off was these armed missile pods," says Joel. "BT can be seen handing his gun to one arm and stowing it on his back, freeing both hands for other cool moments."

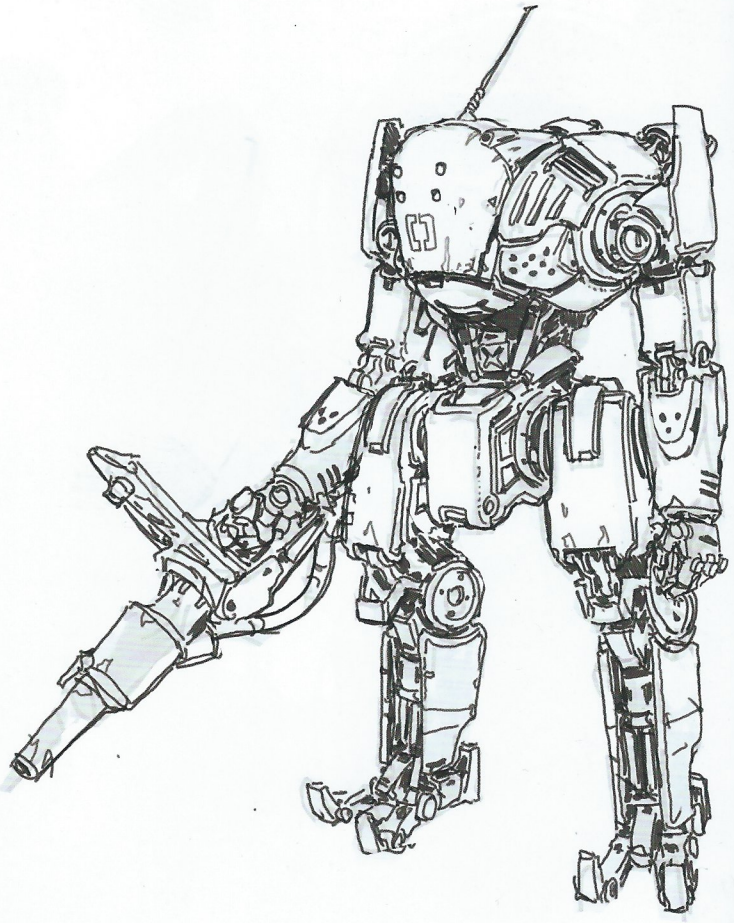
Middle: "These cube-shaped units are early renders of his 'black box' – or what the inside of his head looks like. At one point the player has to carry BT around with him after a catastrophic event and BT's body is destroyed."

TITANS · BT-7274

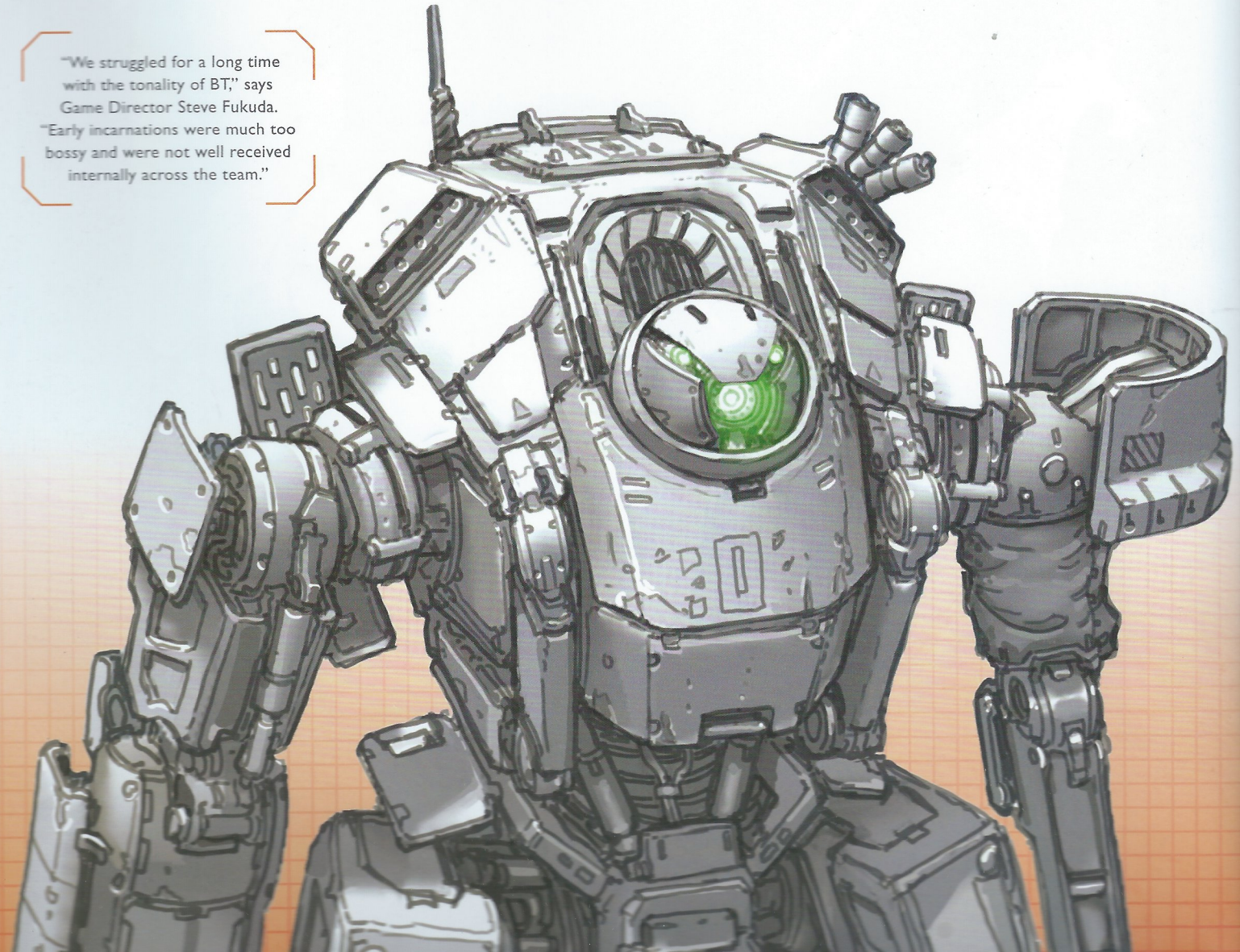
From humble line drawings to lumbering behemoths, these development sketches chart BT's journey from the drawing board to the battlefield. Joel Emslie: "We assigned artist Kevin Anderson the task of creating BT from beginning to finish. Having one artist responsible for the design really helped the process of getting the character to a place we felt was right in a short amount of time."

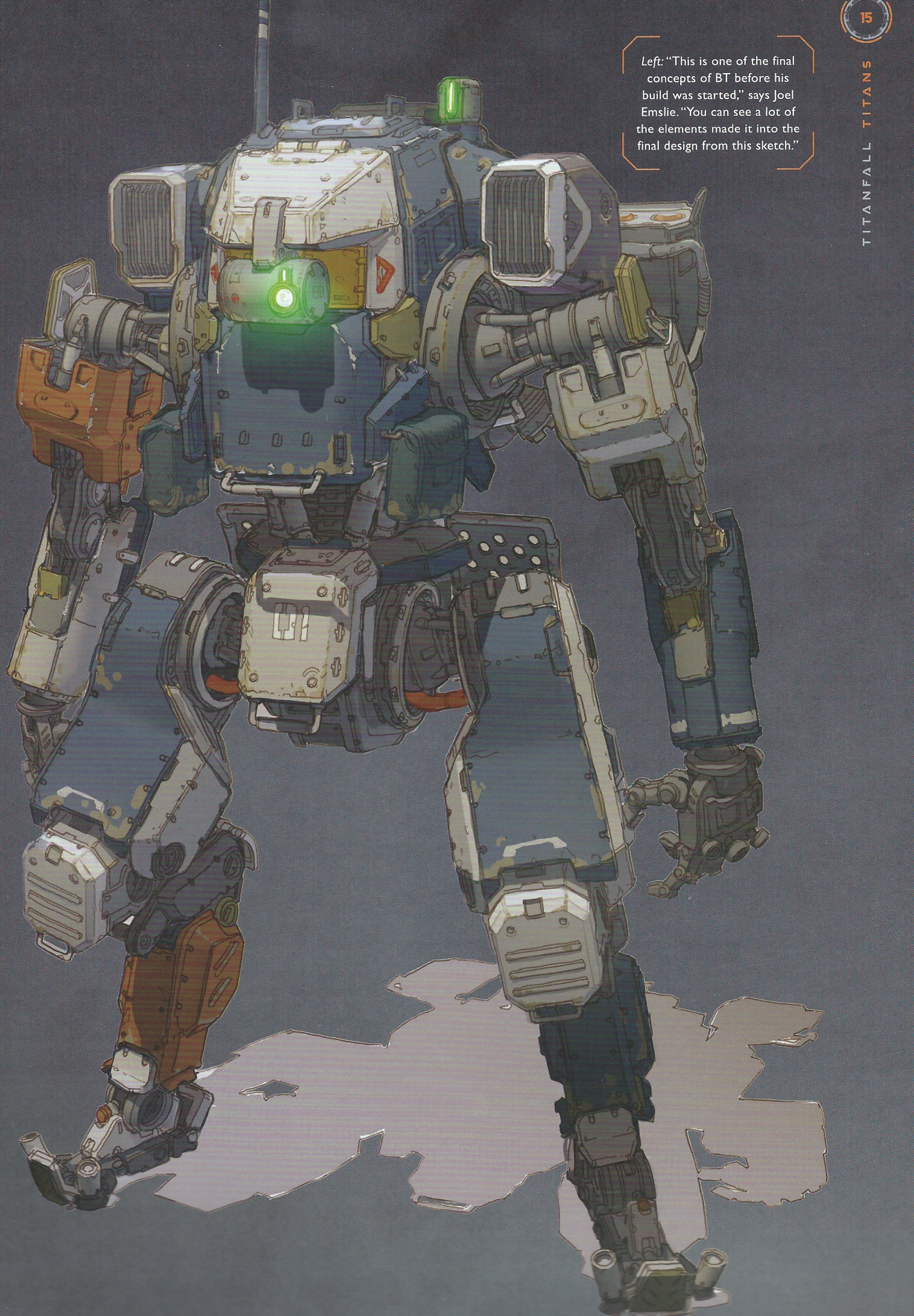






"We struggled for a long time with the tonality of BT," says Game Director Steve Fukuda. "Early incarnations were much too bossy and were not well received internally across the team."





Left: "This is one of the final concepts of BT before his build was started," says Joel Emslie. "You can see a lot of the elements made it into the final design from this sketch."

TITANS · BISON

Titans come in many shapes and sizes. Each is well-suited for a particular purpose and devastatingly effective when used correctly. Players will become familiar with them all in time, whether they Pilot them or meet them in combat. They have much more in the way of individual characteristics this time around too, as Joel Emslie explains: "The visual design challenge for the artists was to make each Titan have its own specific visual personality. Each Titan has a role to play in the multiplayer game, and sometimes these Titans find their way into the single player game."

"We imagined that each of the Titans was spurred into development by some horrible battlefield defeat – 'if only we'd had a Titan that did X, we would have won that battle'" adds Steve Fukuda.

Left: Joel Emslie: "We made an effort to render the Titans using tonal variation. Visually dividing each Titan's front and back sides."

Below: "There are three specific skeletons that we have to work with, for gameplay and animation reasons. The tricky part of designing these things is to use those three skeletons, but make each Titan feel unique."

TITANS · LEGION

It is hard to ascribe any kind of personality to what is effectively a machine, and yet this mech's muscular physique easily communicates a darker purpose. That's entirely correct, as Joel Emslie details: "This is 'Legion', which is probably the toughest Titan in the game. Legion is also Kuben Blisk's preferred workhorse. The goal was to make it look like a battle tank on two legs."

Left: "A visual language is shared between Titans and Pilots. If you look at Legion's head you will notice spider eyes. All the heavy Titans use this and it goes the same for their Pilots."

TITANS · NORTHSTAR

Certain body shapes are better suited to specific tasks than others. With slender limbs and lighter armor than some of its more cumbersome counterparts, this welterweight Titan would appear to be built for the racetrack rather than the theatre of warfare. The prominent number eight marking its eye case could even confirm that too. But let's not overlook the sizeable weapon that it wields, for sniping is Northstar's real specialty. Its slender and athletic frame is presumably very useful when breaking from cover at speed.

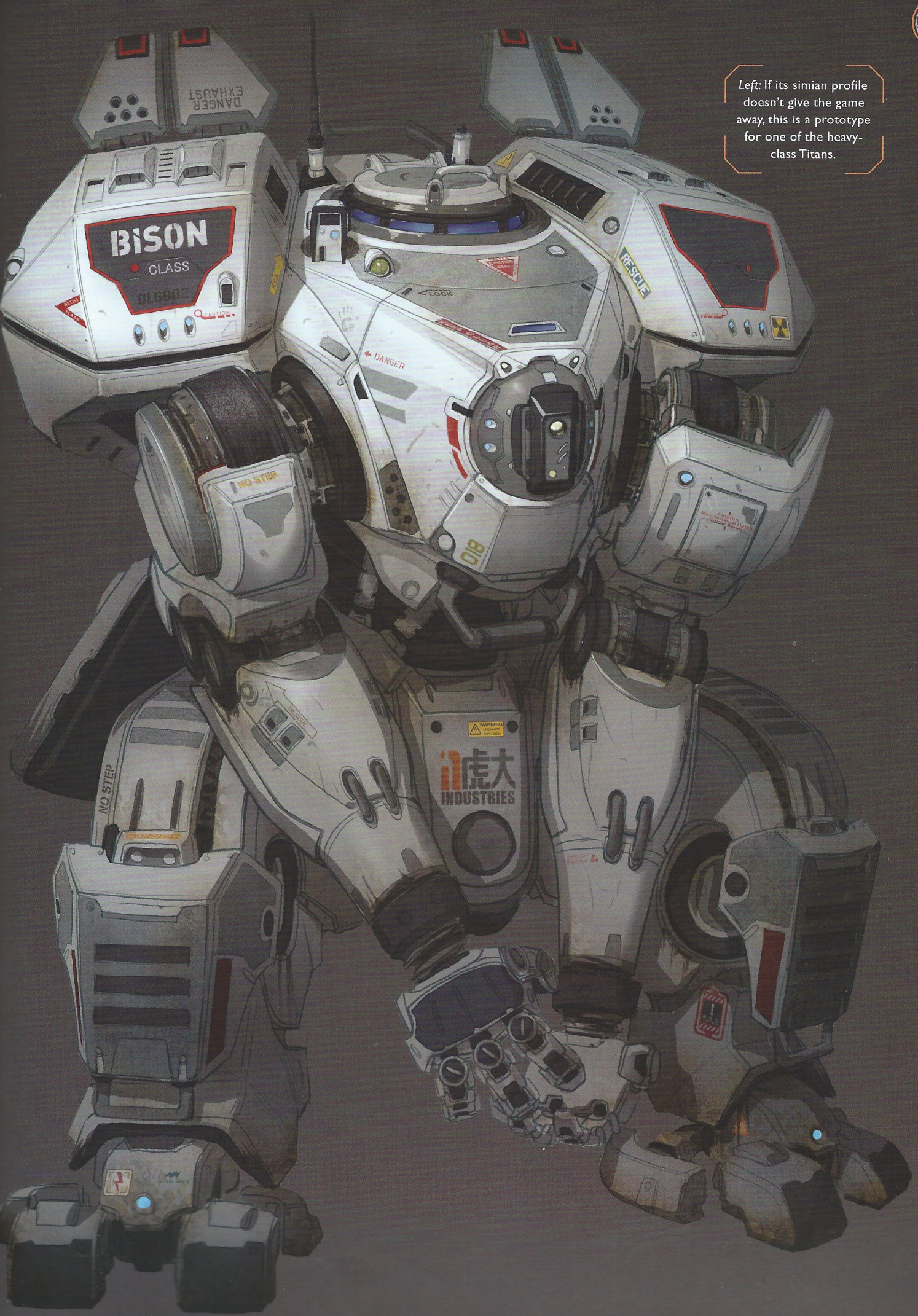
TITANS · SCORCH

Another one of Blisk's mercenary crew. This bulky unit is paired to Kane, who players meet in an unforgettable battle beneath the surface of Planet Typhon. Joel Emslie: "'Scorch' is a direct descendant of the Ogre from *Titanfall 1*. He specializes in fire and incendiary weapons. I thought this type of Titan would need to use a lot of compressed accelerants, which it would sweat out when being used. So I peppered him with a bunch of rust here and there to reflect that."

TITANS · RONIN

This lithe unit is 'Ronin'; the partner of Apex Predator Ash. Its physique suggests a swiftness of movement, but its real power lies in the weapons it skilfully brandishes, as Joel Emslie describes: "I never imagined that a sword-wielding Titan would ever make it into the game, but the designers found ways to really make Ronin work. His sword is absolutely lethal at close range and insanely fun to use."

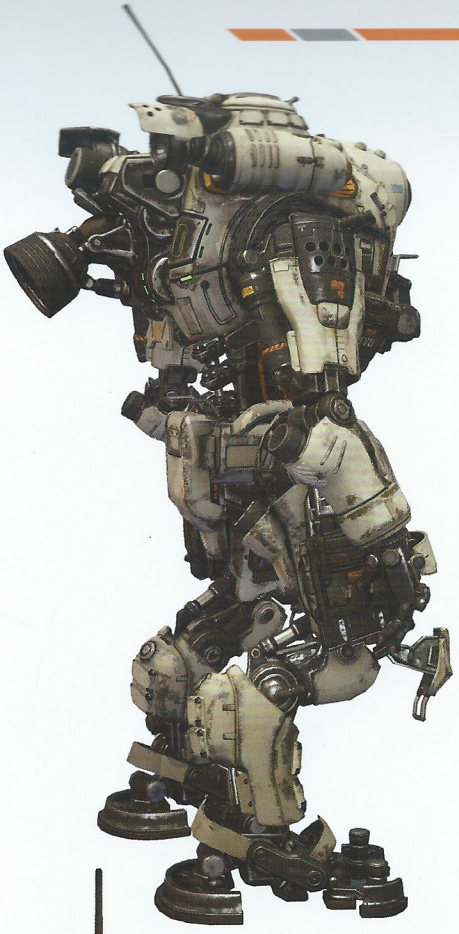
Below: Many entertaining gameplay scenarios unfold with a Titan that carries a sword as well as a gun, but bear in mind that most of Ronin's rivals specialize in longer range attacks.



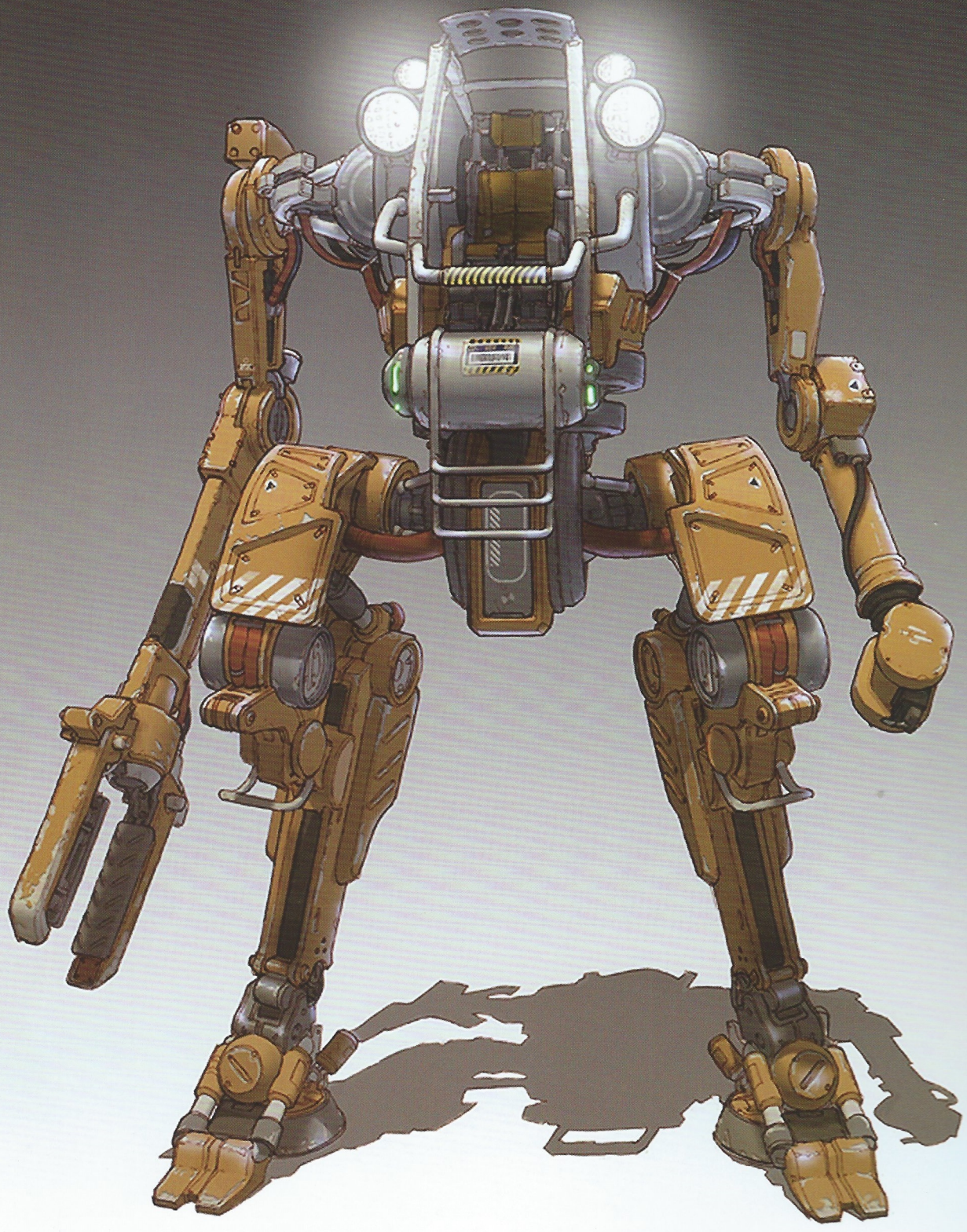
Left: If its simian profile doesn't give the game away, this is a prototype for one of the heavy-class Titans.

TITANS · TONE

The 'Tone' Titan is encountered throughout the game, but this sturdy unit is the preferred transport of Apex Predator Richter, who players fight in the level 'Beacon'. "This turned out to be a missile-based Titan as we started to finish the game," says Joel Emslie. "In this case we actually had the Titan built but it didn't fit its ultimate role visually, so we ended up modifying and rebuilding the Titan into the Tone you'll see in the game today."



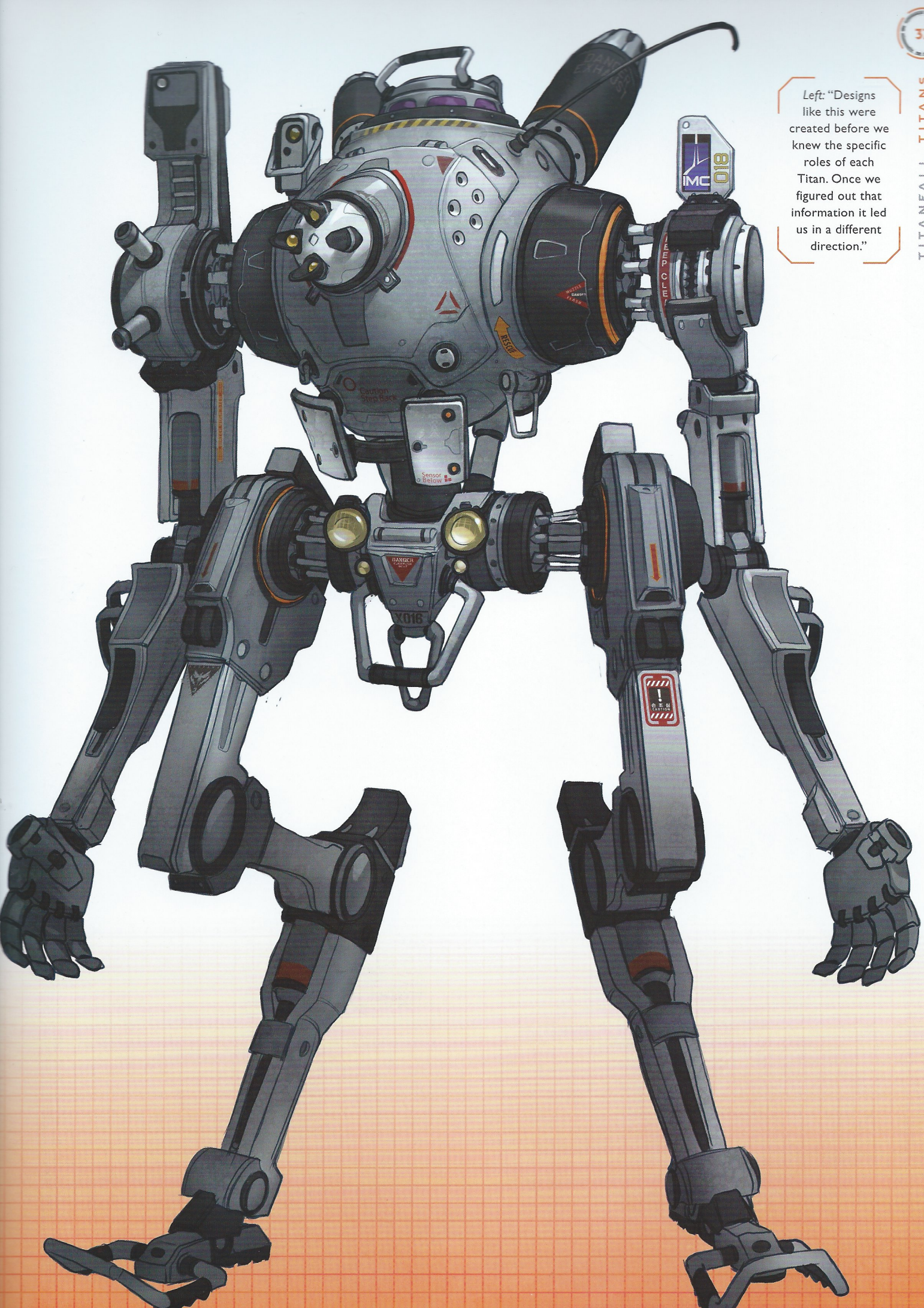
Above: Tone's profile suggests its ability to maintain a sharp focus. Whether that's for singling out prey or targeting its weapon, you'll need to be sure you don't find yourself in its crosshairs.

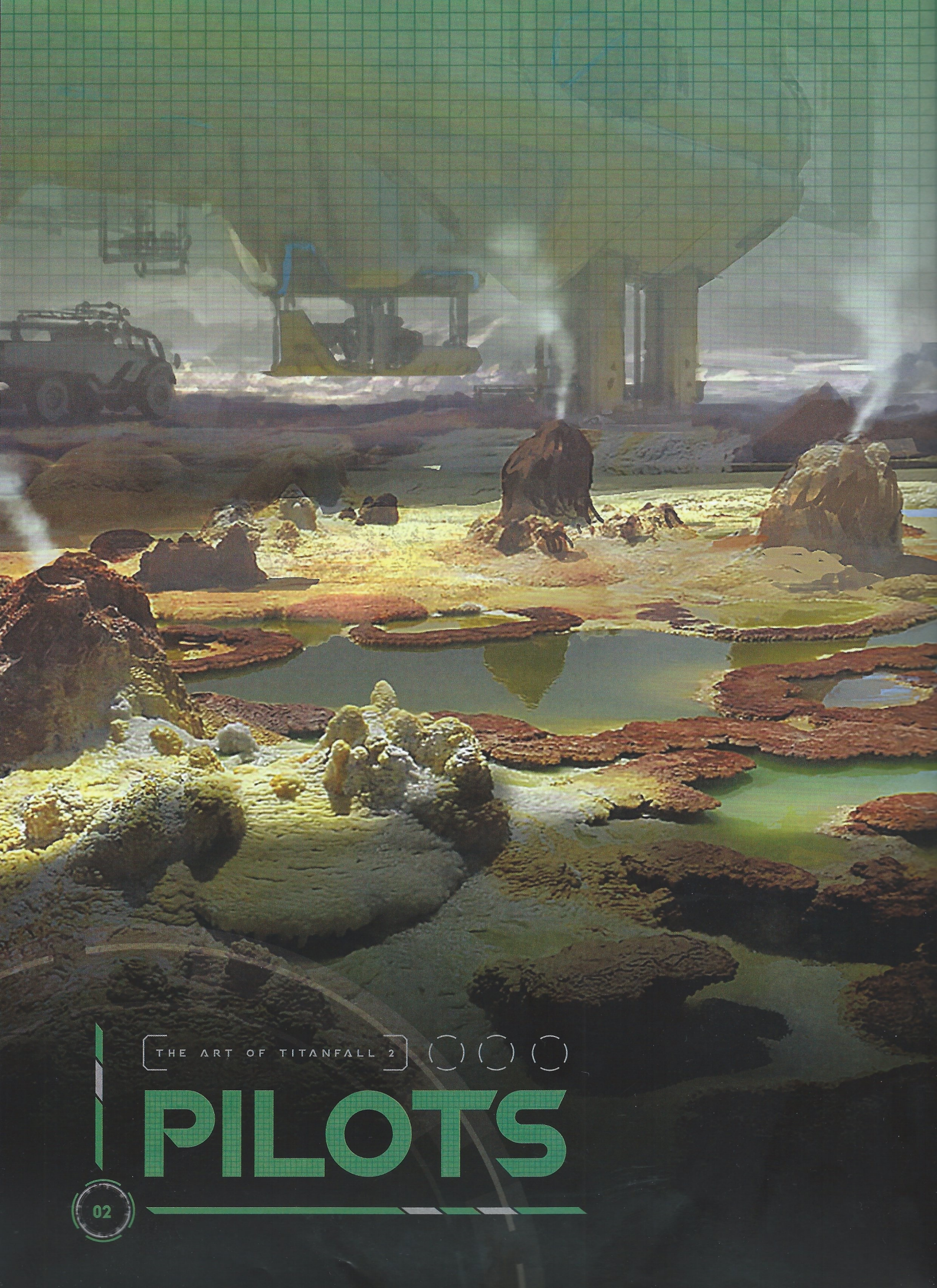


TITANS · JOURNEYMAN

There are elements of Ellen Ripley's Caterpillar P-5000 Power Loader from the James Cameron movie *Aliens* in this skeletal Titan. "Titans have a history of being based in construction equipment. This is a concept of a worker Titan that can be used for things other than combat," adds Joel Emslie. While you'd want to think twice about taking this Titan out on the battlefield its Lobster claw and mallet hand could provide a headache that an adversary might remember for a long time.

Left: "Designs like this were created before we knew the specific roles of each Titan. Once we figured out that information it led us in a different direction."




THE ART OF TITANFALL 2
PILOTS
02

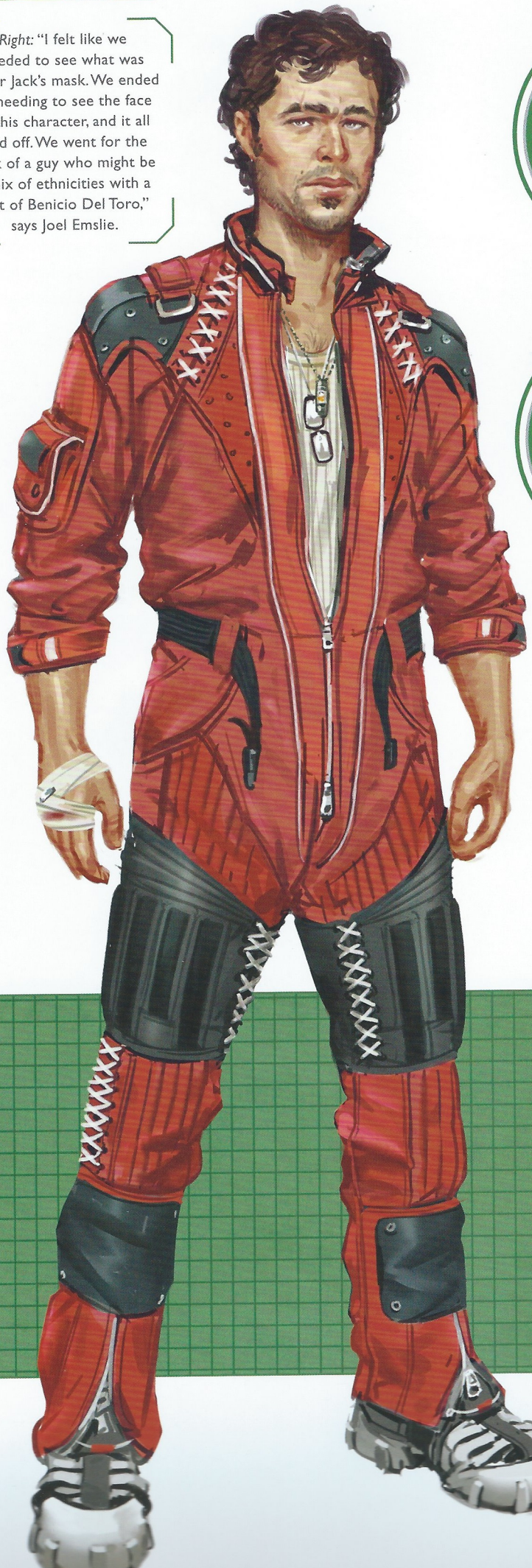
PILOTS · JACK COOPER

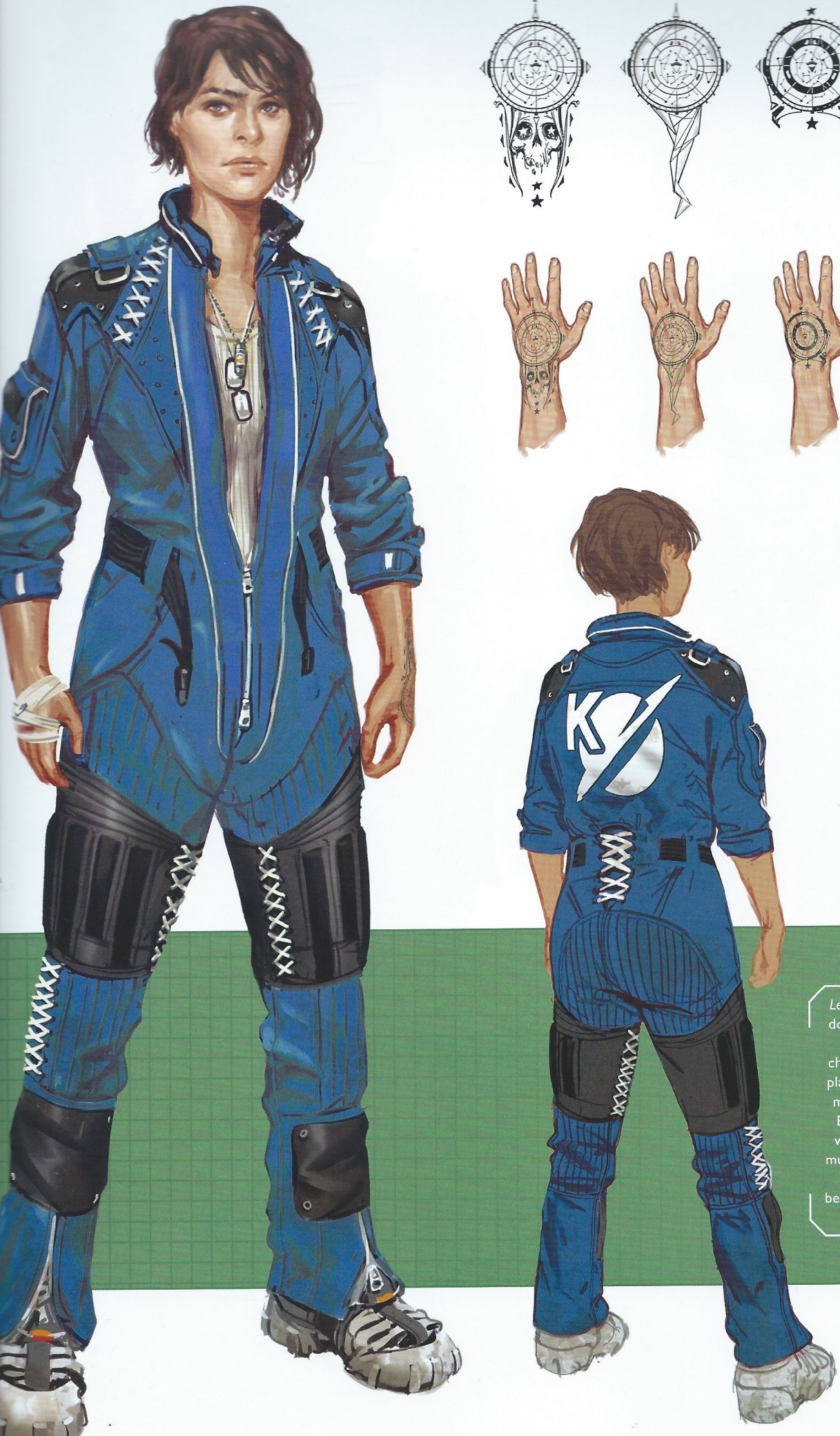
His aggressive stance and lethal load-out don't exactly communicate the warmest of welcomes, but say hello to the hero of the piece – Militia Rifleman and accidental Pilot, Jack Cooper.

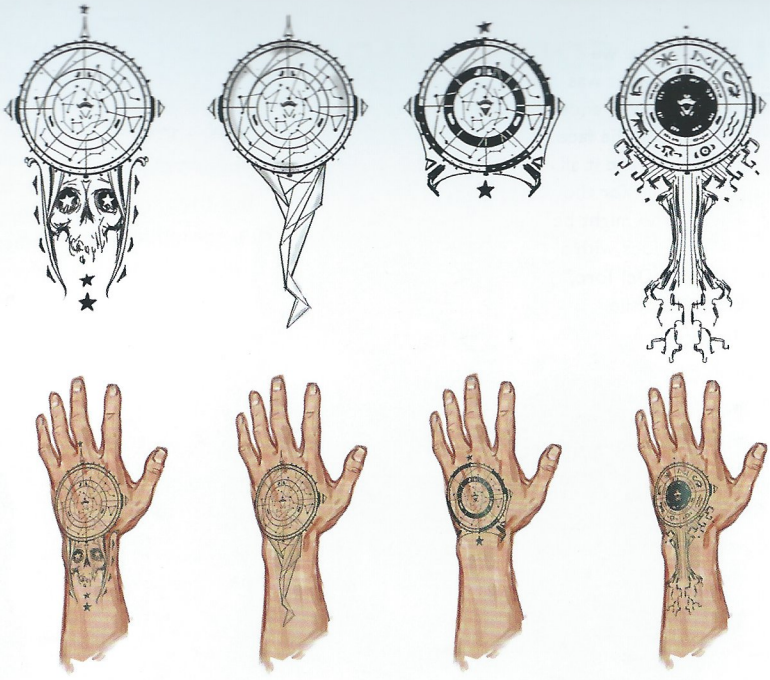
"We knew one thing going into this design – bring the helmet from *Titanfall 1* back," begins Art Director Joel Emslie. "There is something about his visor that seems to resonate with our fans, so we embraced that. We even created a life-sized fully wearable version that comes with the collector's edition of the game. The images below are the concepts for that."

Below: Who among us wouldn't want to don a full-sized Pilot helmet? Now, how about a full-sized Titan too...?

Right: "I felt like we needed to see what was under Jack's mask. We ended up needing to see the face of this character, and it all paid off. We went for the look of a guy who might be a mix of ethnicities with a hint of Benicio Del Toro," says Joel Emslie.





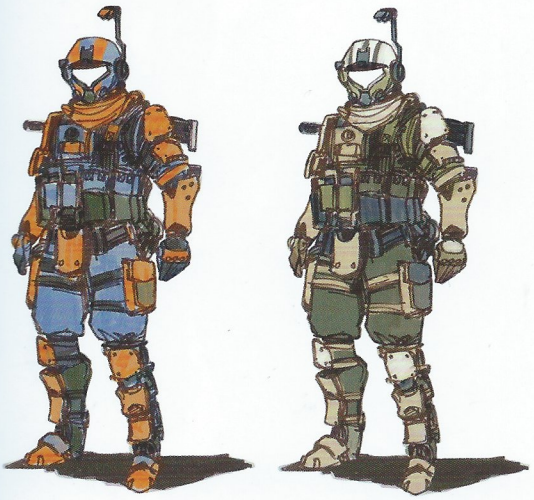


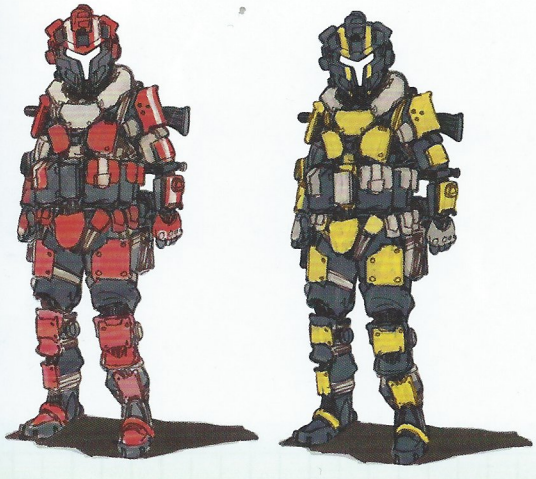
Lelft: The best laid plans often don't survive first contact. But the original idea to offer a choice of genders in the single player game had to give way to more practical concerns. Joel Emslie: "This was something we were able to get into the multiplayer game, but the single needed to stick with Jack because of production time and build logistics."

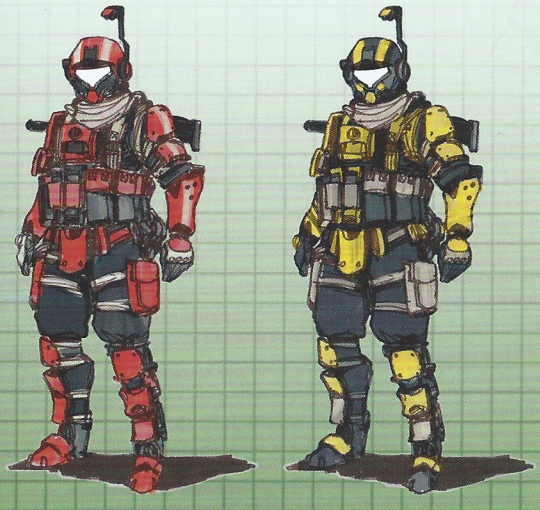
PILOTS · EDGE WIELDER

As with the Titans, Pilots come in an assortment of guises, some more overtly suited to combat scenarios than others. There's plainly no consideration for camouflage gear here, however, but the dandier dudes might make for easier targets. And that's something to bear in mind when making your sartorial choices. In the meantime, the sheer variety on display nods to an earlier stage of game development, as Game Director Steve Fukuda explains: "Some inspiration came from ideas we didn't use fully in *Titanfall 1*. Early on *Titanfall 1*'s development, we had toyed with a version of events in which players would be mercenaries or alternatively, independent do-gooders roaming the galaxy. Those ideas found their way back into the multiplayer game on *Titanfall 2*, which focuses more on a variety of factions and players acting as independent contractors."

Below: Pilot helmets are not always locked in place, as Joel Emslie explains: "We needed some of the Pilots' helmets to open so they could speak to the player. Below is a concept with a visor that can flip open and reveal the Pilot's face."



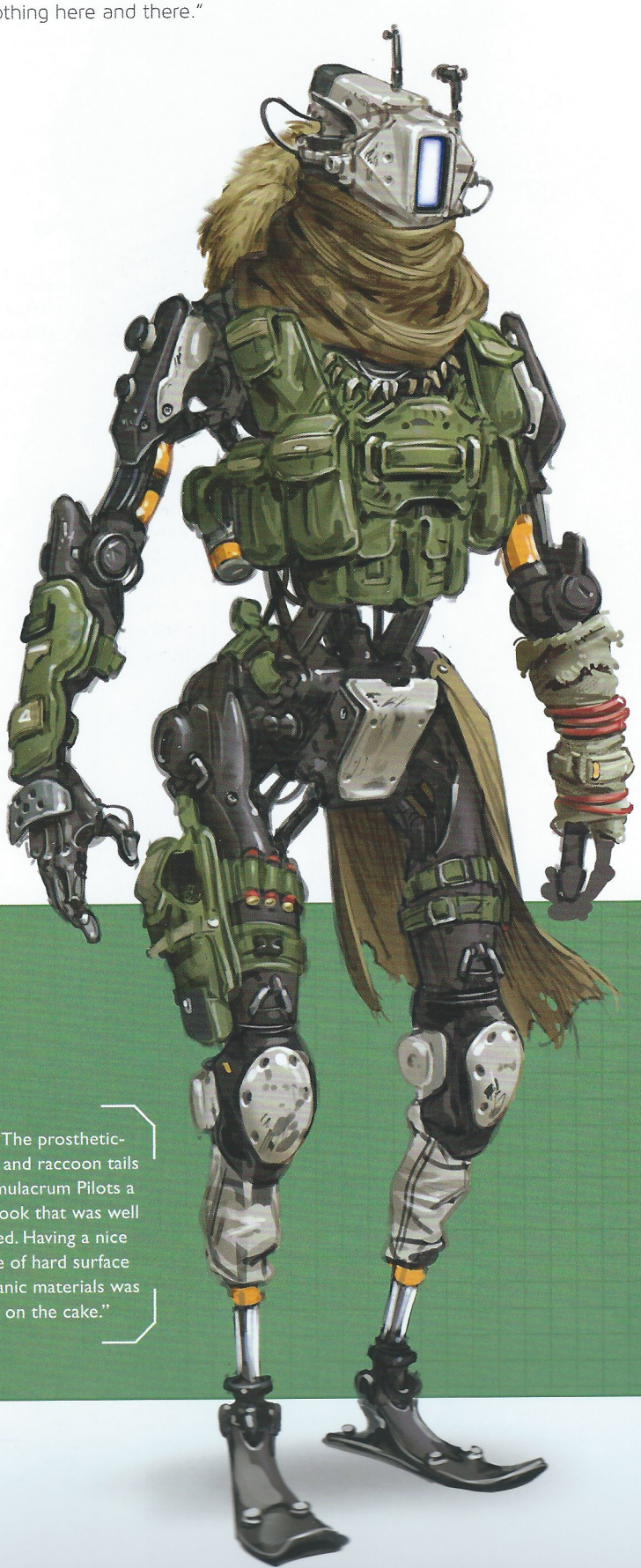




Left: "The left are some palette sketches for Pilots just to get an idea for paint jobs. For single player the IMC and Militia paintjobs are very important but in multiplayer the Pilots are more in the style of free agents with various customized patterns."

PILOTS · SIMULACRUM

Artificial Pilots seem to have a clearer idea of appropriate battlefield dress. Joel Emslie explains why they're wearing clothes at all, though: "Early experiments with Pilot silhouettes made us realize that we needed the light Pilot to appear inhumanly thin. The solution was to design a Pilot that is a robotic construct. I always imagined that these Pilots were still human somewhere inside, but inhabited the ultimate body prosthetic. This would explain why they feel the need to don some clothing here and there."



Right: "The prosthetic-like legs and raccoon tails gave Simulacrum Pilots a unique look that was well received. Having a nice balance of hard surface and organic materials was icing on the cake."

Left: Joel Emslie doesn't know where Senior Concept Artist Hethe Srodawa got the idea for the raccoon tails "but it ended up looking awesome and adding so much personality."

PILOTS · KANE

Whether they can help it or not, some people just look bad to the bone. This is Kane, one of the key players in Kuben Blisk's Apex Predator unit – the mercenary force which fights so remorselessly on the IMC's behalf. "This was our first real bad guy who made it into the game," explains Joel Emslie. "Early in *Titanfall 2*'s single player development we realized that we wanted to fight bosses. Kane is one of the first Titan Pilot bosses that players face off against."

Left: "Boss character Pilot helmets have their own specific visual language as opposed to their multiplayer counterparts. You will often recognize the suits of boss characters that have made their way into the multiplayer characters."

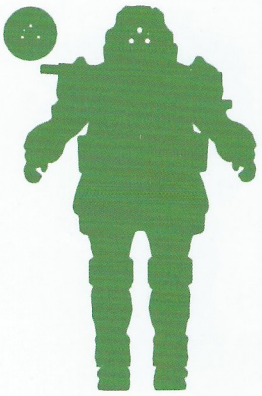
PILOTS · APEX PREDATORS

Ex-IMC soldier turned mercenary Kuben Blisk is the leader of the so-called 'Apex Predators'; the force that hunts the player down – with extreme prejudice – throughout *Titanfall 2*'s single player campaign. Aggressive, bullying and unapologetically sadistic, this South African hard-man recruits those who share his murderous vision. He is not a nice chap, then, and an easy ride is not guaranteed with any of his amoral acolytes. "Each one of these characters was designed to fill a role in the story and they fit into particular fights within the narrative," explains Art Director Joel Emslie. "Some of them make their way into the multiplayer fiction too, and can be seen on ride-aboards or dropships."

Below: The character 'Poe' never made the final cut. He wears his checkered Keffiyeh as a poignant symbol of his former human self.

PILOTS · HEAVY PILOTS

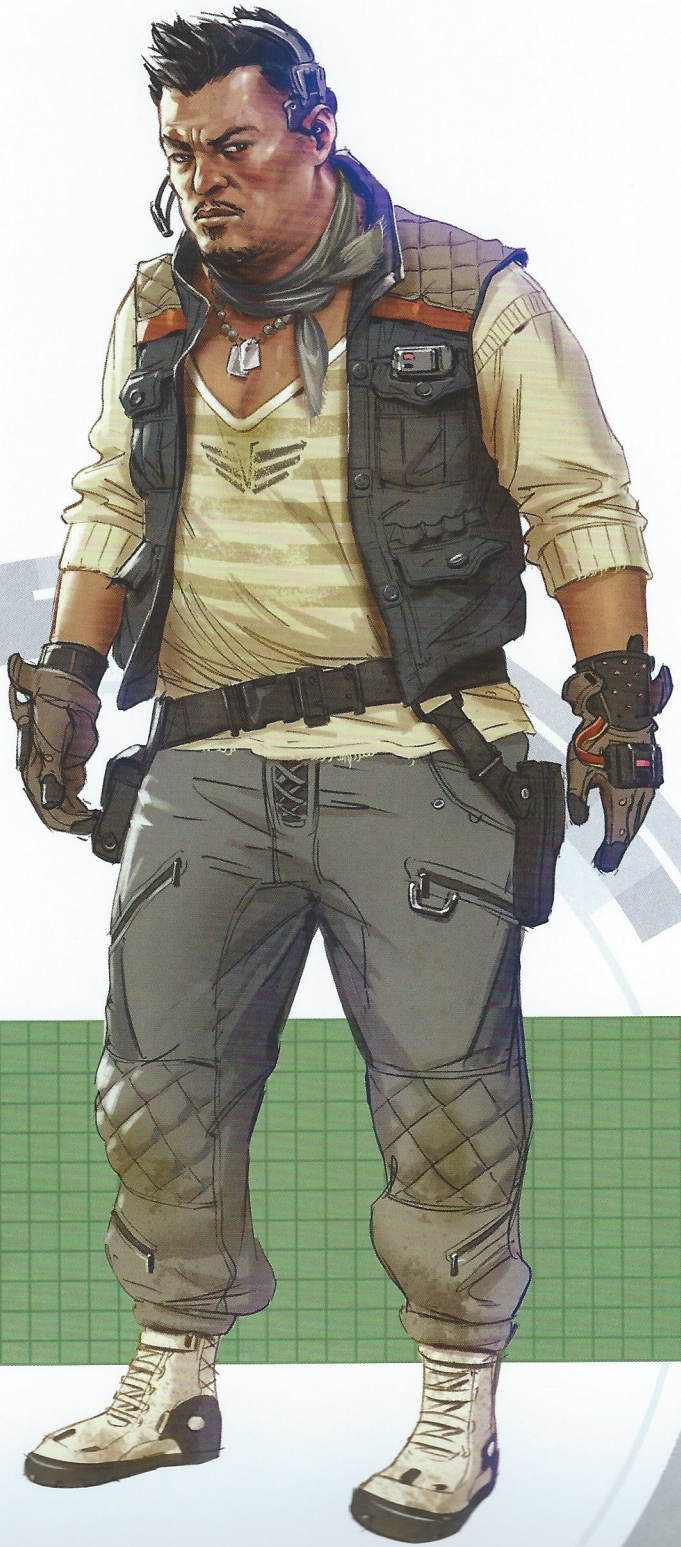
These oddball desperados surely demonstrate how Pilots and Titans can share characteristics. The heavier guys are going to need sturdy rides to match, but one has to wonder what sort of faces lie beneath their compound-eyed visages. "Heavy Pilots were a lot of fun to design," says Art Director Joel Emslie. With their ammo pouches, unique helmets and heaps of gear you can see why they'd be fun to design, although we doubt they'd be fun to face in battle: they look prepared for serious action.



Right: Meet Richter, another of Blisk's lethal cohorts. "We went for a bit of a ghillie treatment with him to help his silhouette read a bit bigger, but without turning it into a big bomb suit," says Joel Emslie.

PILOTS · BISH, ASH & SARAH

A real blast from the past with this early design for the Militia Engineer Bish. The blank countenance of Apex Predator boss Ash to the right, meanwhile, is inscrutable to say the least – and it's probably best that you don't try to get to know her. "The idea behind her mask is from the practice of death masks taken from corpses throughout history," says Joel Emslie. "We were thinking that she wears a death mask from her past human self on her current robot body. We wanted something about her to be beautiful and really feminine, so the mask is rendered as glazed porcelain in the game."

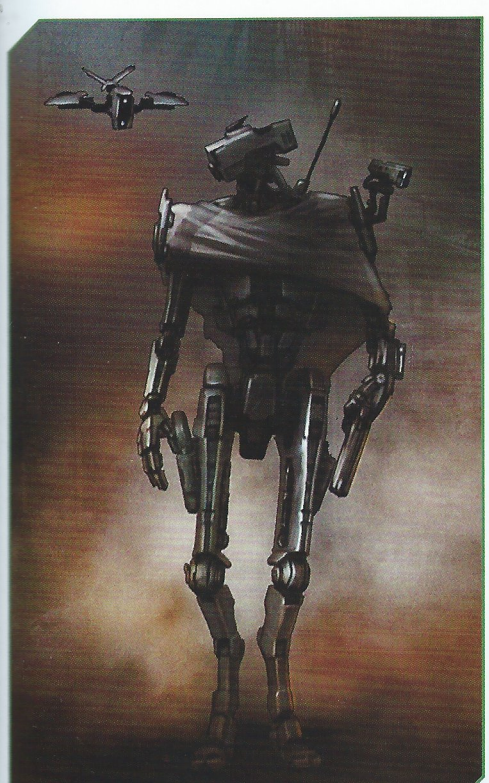


Right: Another familiar face makes a comeback. But if Sarah Briggs was uncompromising in the first game, she packs an even bigger punch this time. "We wanted to see Sarah pilot a Titan, so we kitted her out with a Pilot's helmet and suit," says Joel Emslie.

PILOTS · PILOT CLASSES

We're taking a step back into the earliest stages of gameplay development with these prototype Pilot sketches. "We weren't sure how the Pilots would be used yet, so we were trying all kinds of ideas from traditional engineer classes to weird nonspecific designs," adds Art Director Joel Emslie.

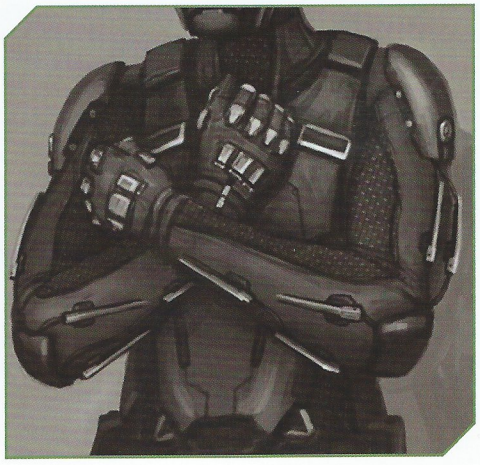
There's more history to pore over on the left: "One thing that we kept with the heavy Pilots was the idea of the robotic arm they wear on their backs to help them with tactical gear," adds Emslie.

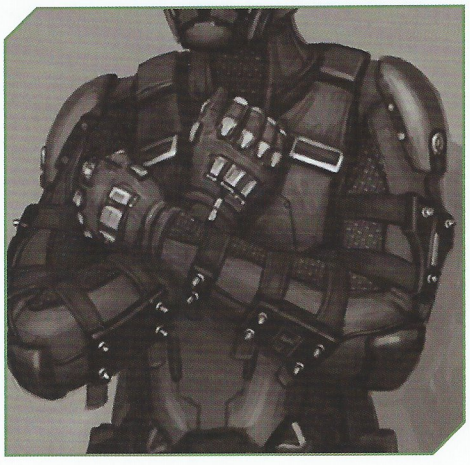


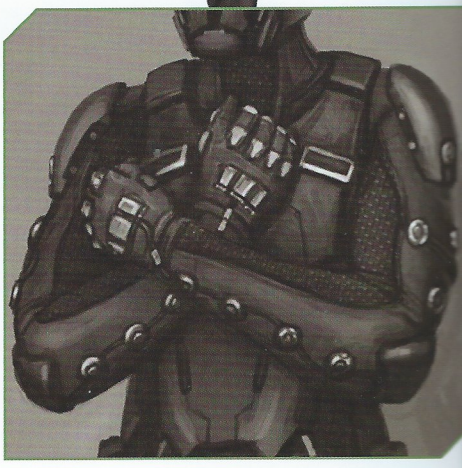
TITAN · PILOT CLASSES

These five images demonstrate a number of different subtle treatments for this Pilot's forearms and gauntlets - showing the minute details are just as important as the bigger picture.

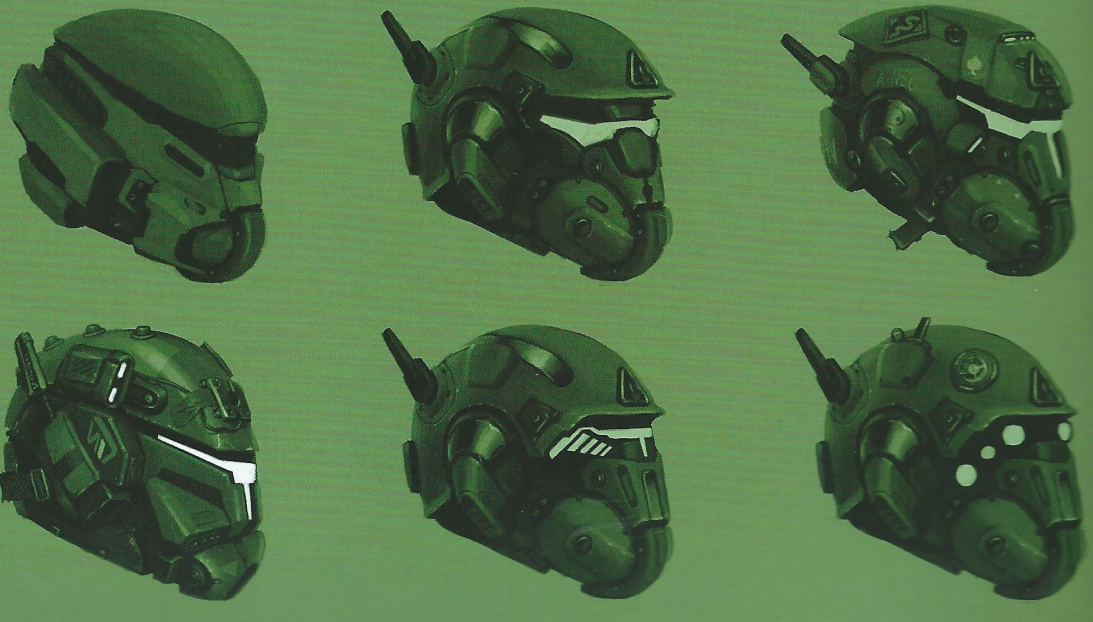
Attention to the finer details isn't the only thing making *Titanfall 2* look so good: "Visually the game is a huge leap forward from the original," says Steve Fukuda. "We used physically-based rendering to give the artwork a more consistent look. This allows the artists to describe surfaces in a more realistic way."



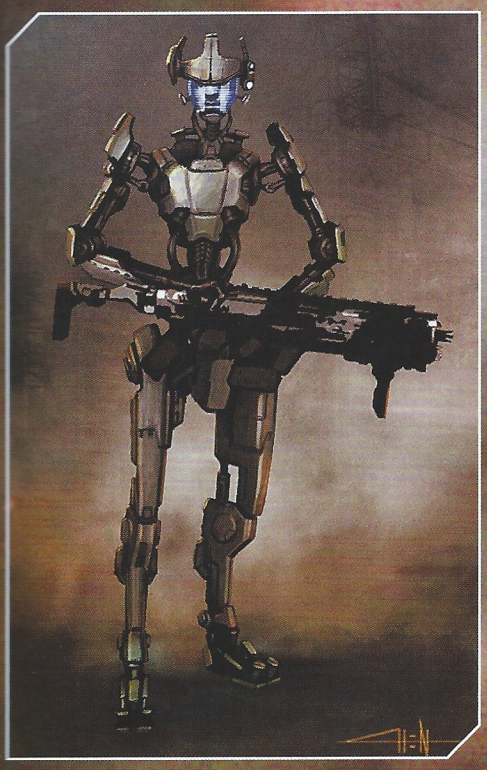


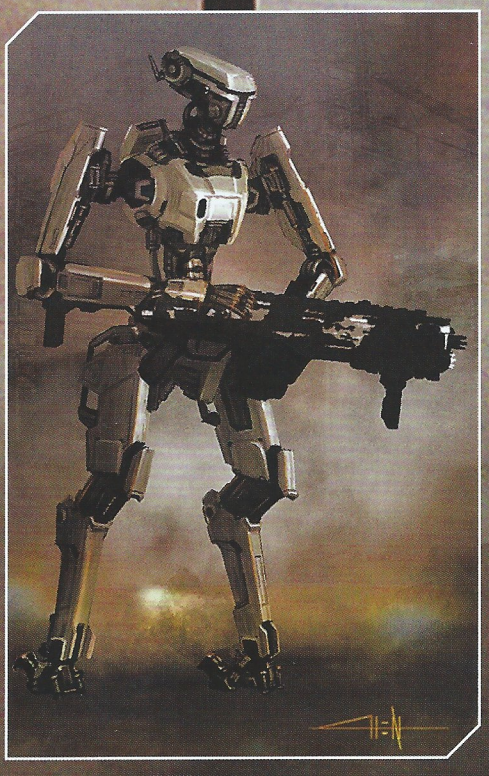


Left: From gaunlets to helmets - everything goes through multiple stages of design and comes with a range of variants, so the perfect final model can be created.



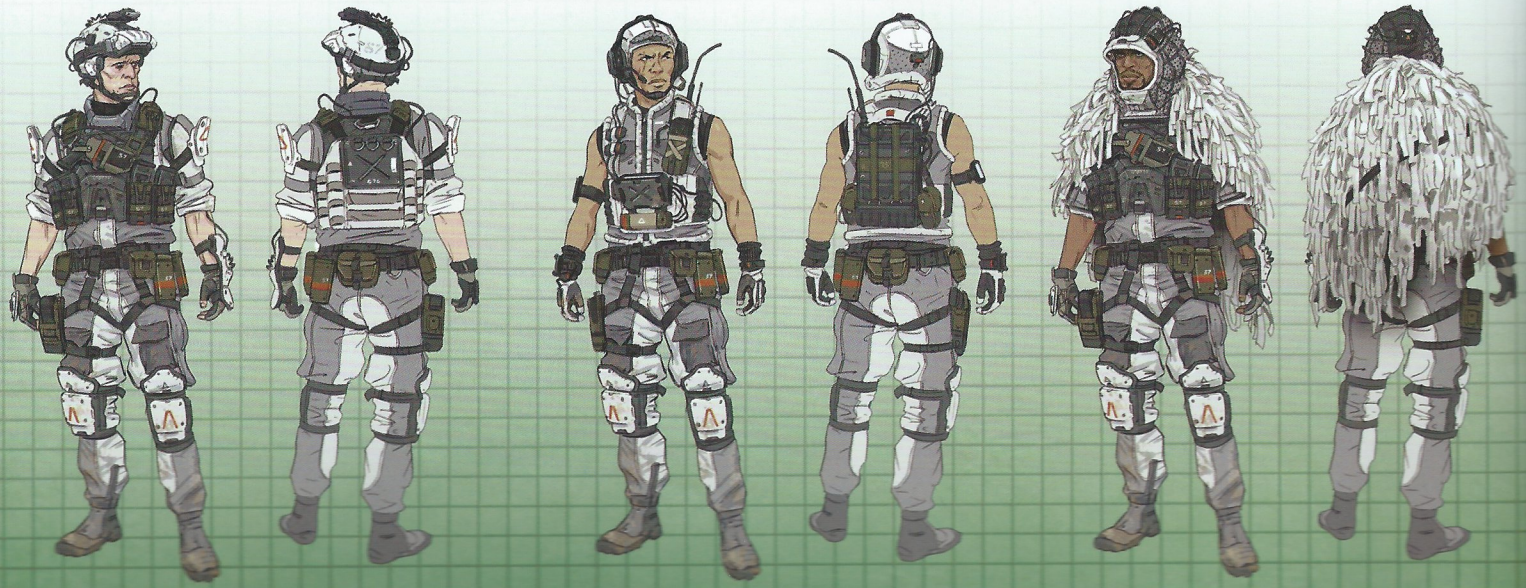
Left: "An early concept for light Pilots was to remove their legs entirely, but it seemed a bit too abstract in the end," says Joel Emslie. "We needed the Pilots to feel physically bound the ground so that their moves could still have weight."



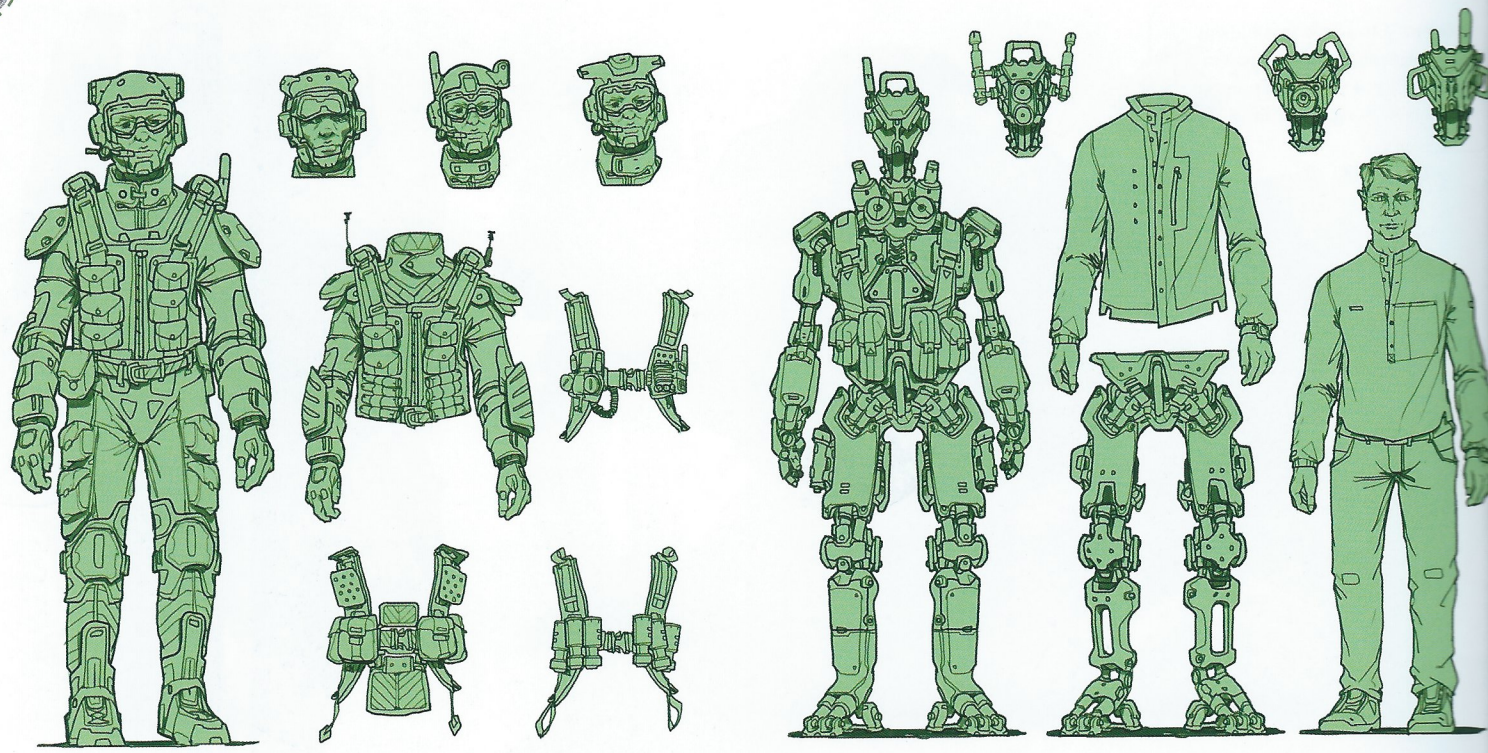


PILOTS · IMC GRUNTS

The art team needed something to separate the almost machine-human hybrid of the Pilots from the regular canon-fodder troops. "The visual language was intended to make them feel more human," says Joel Emslie. "Exposed flesh and faces are the tell-tale signs of grunts, as opposed to Pilots who wear helmets and pressure suits all the time." Each grunt inhabits a particular role, and you should be able to tell who is doing what by their weaponry and armour.



Below: "On some small levels you're meant to be able to read a grunt and tell what weapon he is usually using," says Emslie.



PILOTS · FRONTIER MILITIA

The Militia has forces to rival the IMC's grunts, as seen in these lower ranking squaddies here. The outfits and armaments might differ, but there are plainly real people beneath. "The visual language stays the same as far as humanity is concerned, although the style is meant to feel more rag-tag and earth-toned," explains Joel Emslie. "The Militia's gear is supposed to look more army surplus and less state-of-the-art."

Right: A few designs for IMC scientists.
Below: prototypes for the IMC bigwig, 'General Marder'.

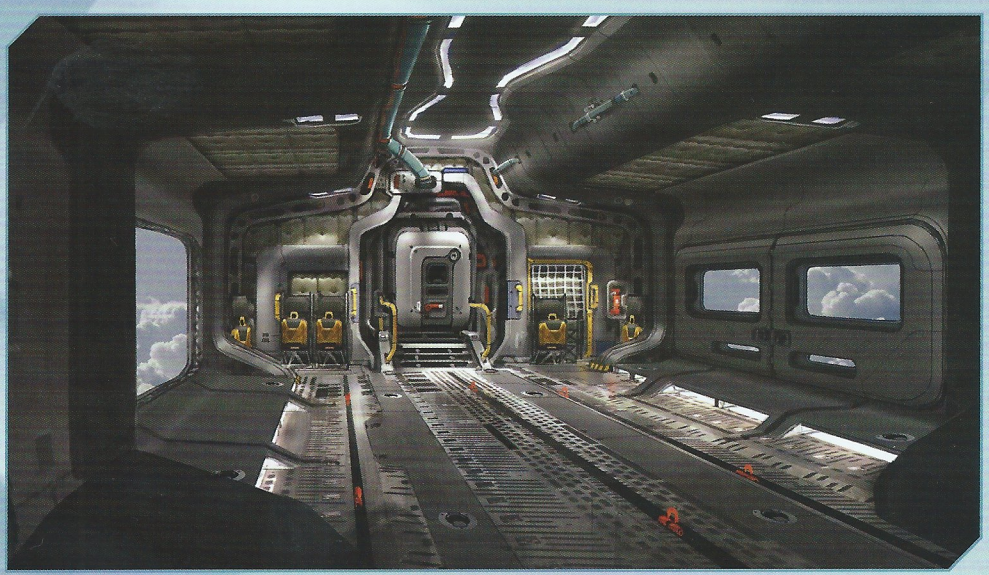
THE ART OF TITANFALL 2

WEAPONS AND TECH

03

VEHICLES · GOBLIN

The Goblin is certainly not the prettiest of craft, although its unfortunate moniker is more to do with the IMC's habit of giving its military hardware creature or monster names. This dropship is a steadfast work-horse, nonetheless. Other views indicate its cavernous interior and a hi-tech cockpit that's built for a gunner and Pilot, analogous to the tandem seating in some modern attack helicopters.



NO STEP
MILITIA
DANGER
ENGINE OIL ACCESS

18

VEHICLES · HORNET

The events of *Titanfall 2* take place many years in the future, but the Hornet appears to reference military fighters of a much earlier age. The Militia have plenty of other powerful air and space craft at their disposal, but there's much to be said for an agile and dependable plane such as this. And the advanced weapons slung beneath its wings and undercarriage look like they could deliver a bruising enough punch. The Hornet itself has remained in service since the tumultuous events of the first *Titanfall* game, albeit with a few minor tweaks here and there. "This is a redesigned treatment of the Militia light fighter," adds Joel Emslie. "We had to keep the craft similar to the existing version for gameplay reasons, but we were able to update its look."

VEHICLES · PHANTOM

The IMC has its own lightweight fighter aircraft, of course, and it has to be said that it looks nimbler, quieter and a lot more lethal. The Phantom is another survivor from *Titanfall 1*, although keen plane spotters will still detect a few enhancements and upgrades. Otherwise, the Phantom's lithe, almost insectoid morphology recalls elements of the attack helicopters of the present day, and it's not difficult to imagine one appearing unannounced from over the tree line. Joel Emslie adds: "Again we had certain constraints, but we were allowed to update the design for the Phantom. The goal was to harness and flesh out the look of the IMC's hardware."

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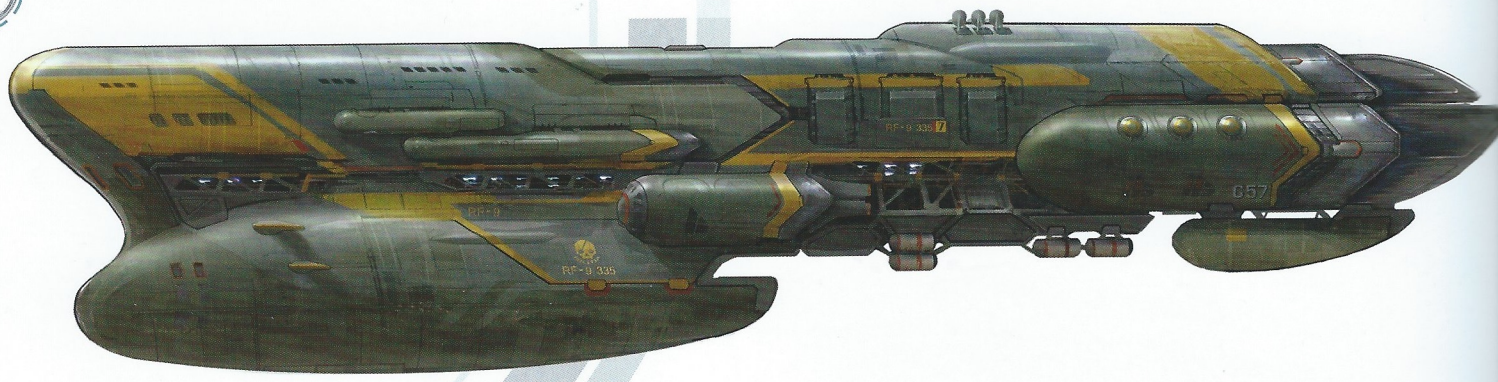
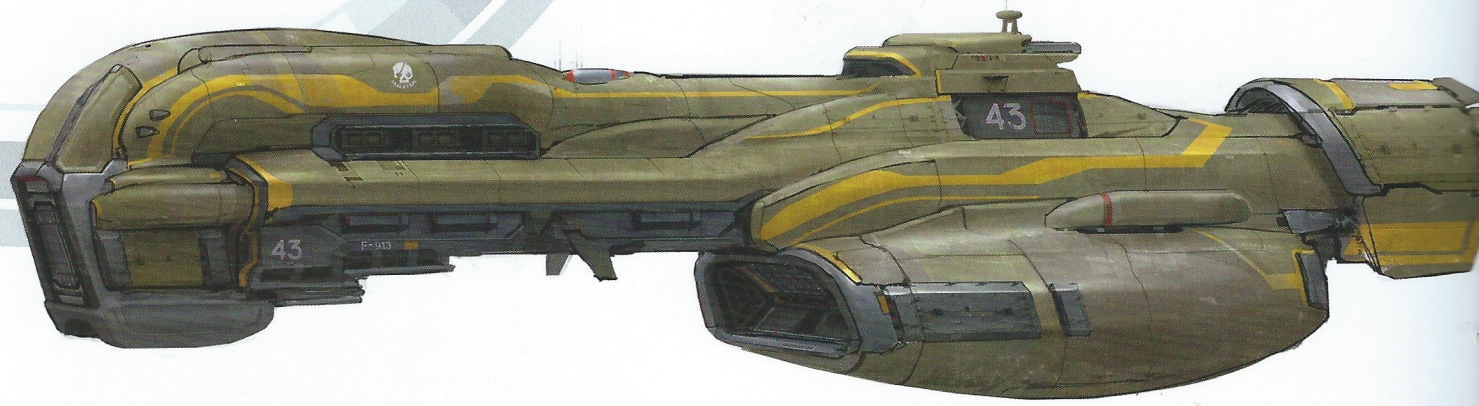
VEHICLES · SAMSON

Back on terra firma, and all-terrain trucks are still unbeatable over rough ground. The heavily armored Samson has been through much iteration en-route to the killing fields of Planet Typhon. There are references to the US Army's Mine-resistant, Ambush-Protected (MRAP) vehicles here, although the Samson's drivers have far bigger things to worry about, what with lethal Titans dropping out of the sky all around. "We wanted to solidify its design and its visual style more than when it appeared in the first game," adds Joel Emslie.

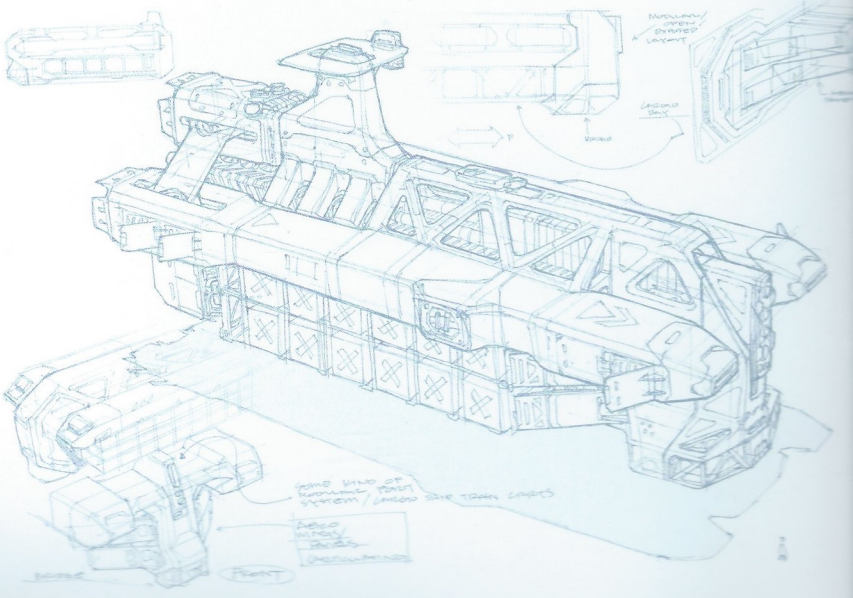
Below: Muted tones that fade easily into the background are probably better in terms of escaping unwanted attentions, but the orange colorway is the style choice for all IMC vehicles.

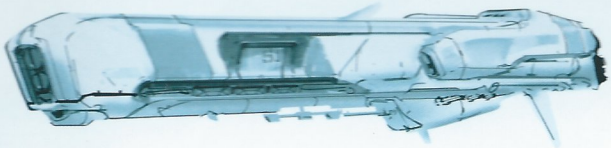
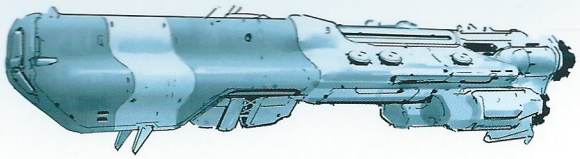
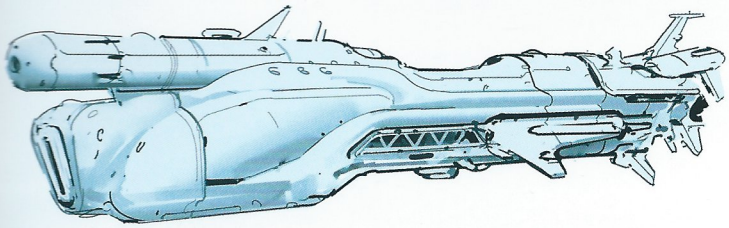
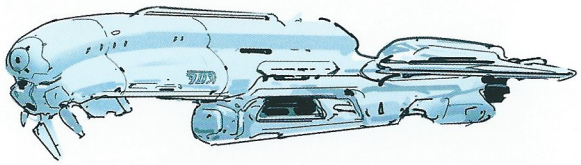
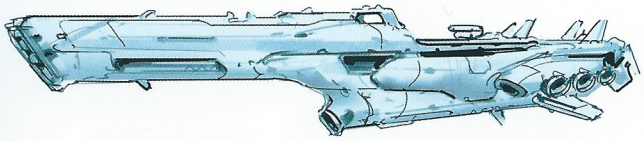
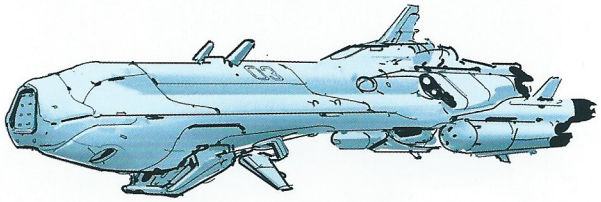
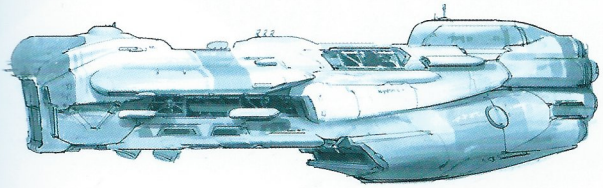
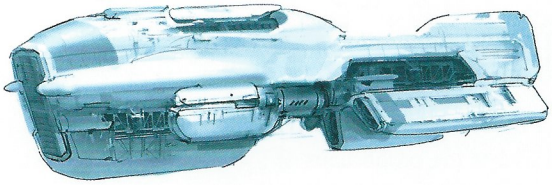
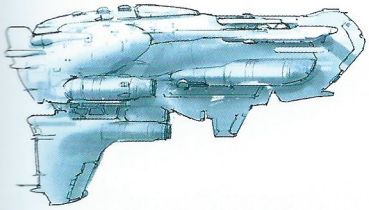
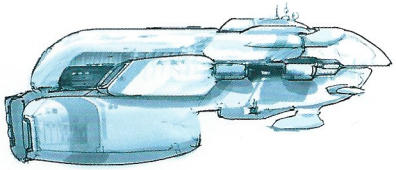
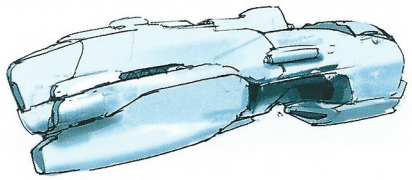
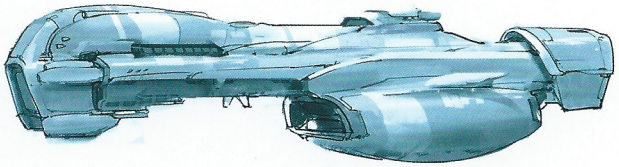
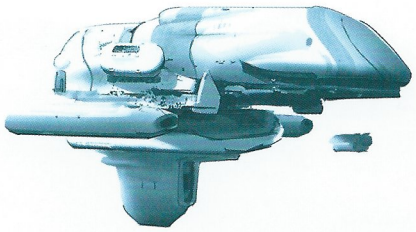
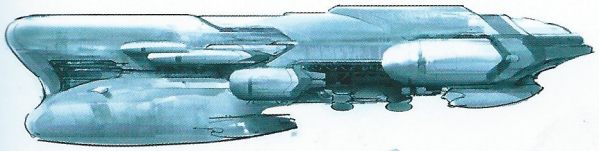
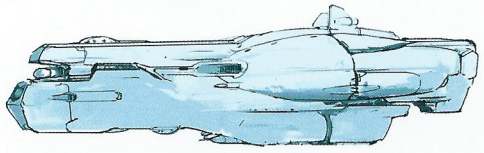


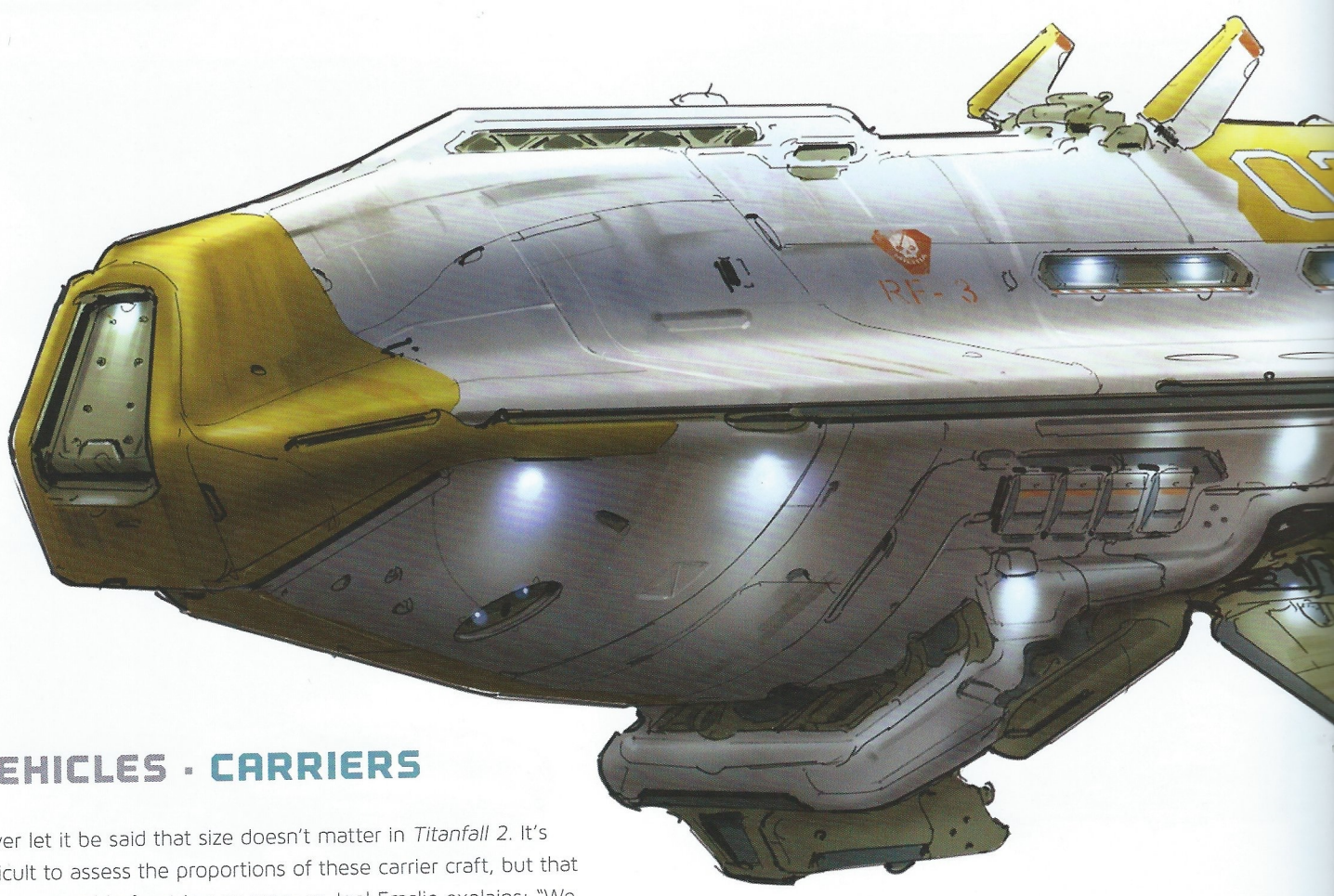


VEHICLES · CARRIERS

Svelte aesthetics define this collection of carriers, and their streamlined profiles indicate they're built for speed as much as their principle functions of transporting equipment and personnel. Viewed askew, these bad boys could easily be mistaken for futuristic weapons. Meanwhile, their painted colors demonstrate that these are Militia craft. Art Direcor Joel Emslie picks up the details: "Everything follows a visual language. These Militia ship concepts need to match not only their role in the game but their place in it as well. We went with rounded shapes and a military surplus palette. We gave the IMC the *Titanfall* orange and went with a mustard yellow for Militia in exchange."

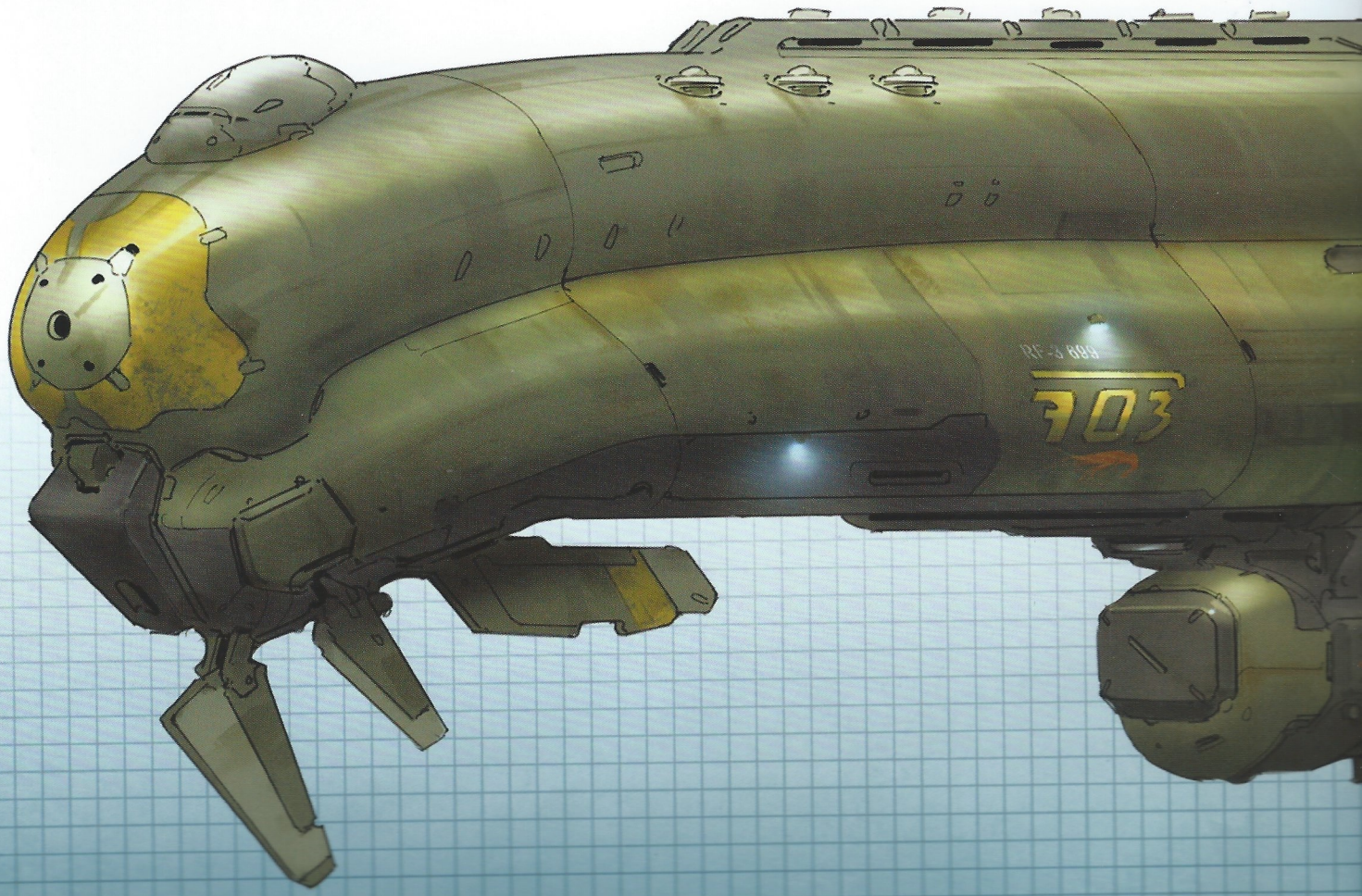


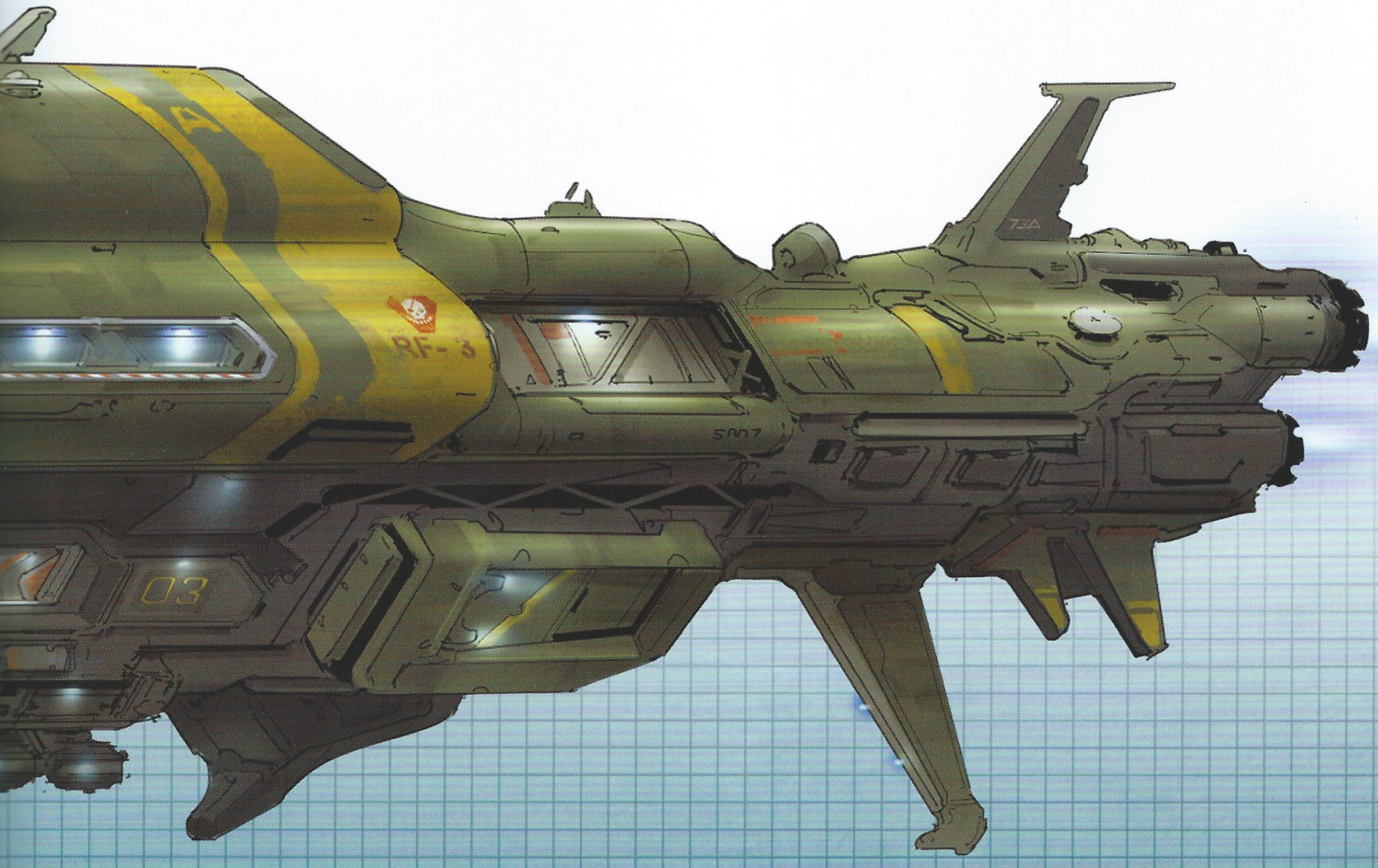


VEHICLES · CARRIERS

Never let it be said that size doesn't matter in *Titanfall 2*. It's difficult to assess the proportions of these carrier craft, but that was a moveable feast in any case, as Joel Emslie explains: "We were never sure what scale these ships needed to be for the game during the design process. After they were built and once it was decided how large they needed to be we would change the size and number of windows on the model so everything would work."

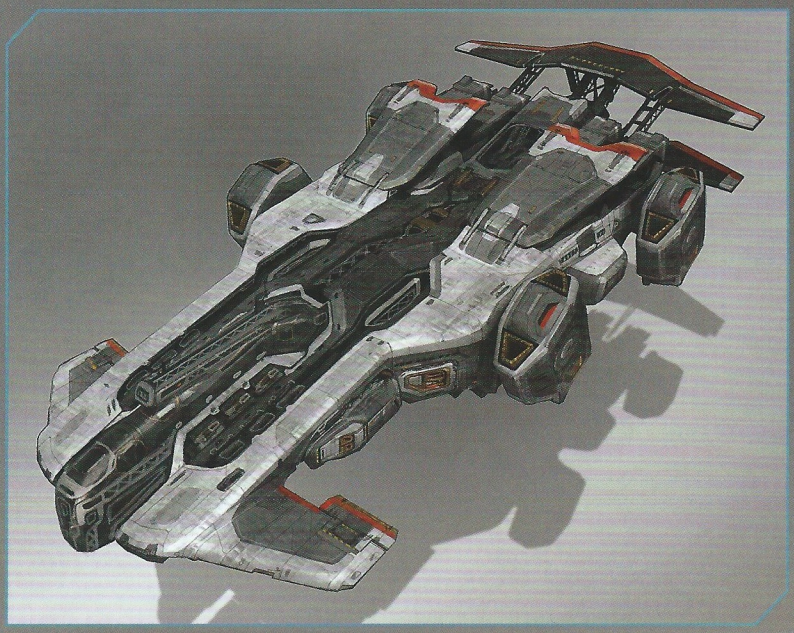


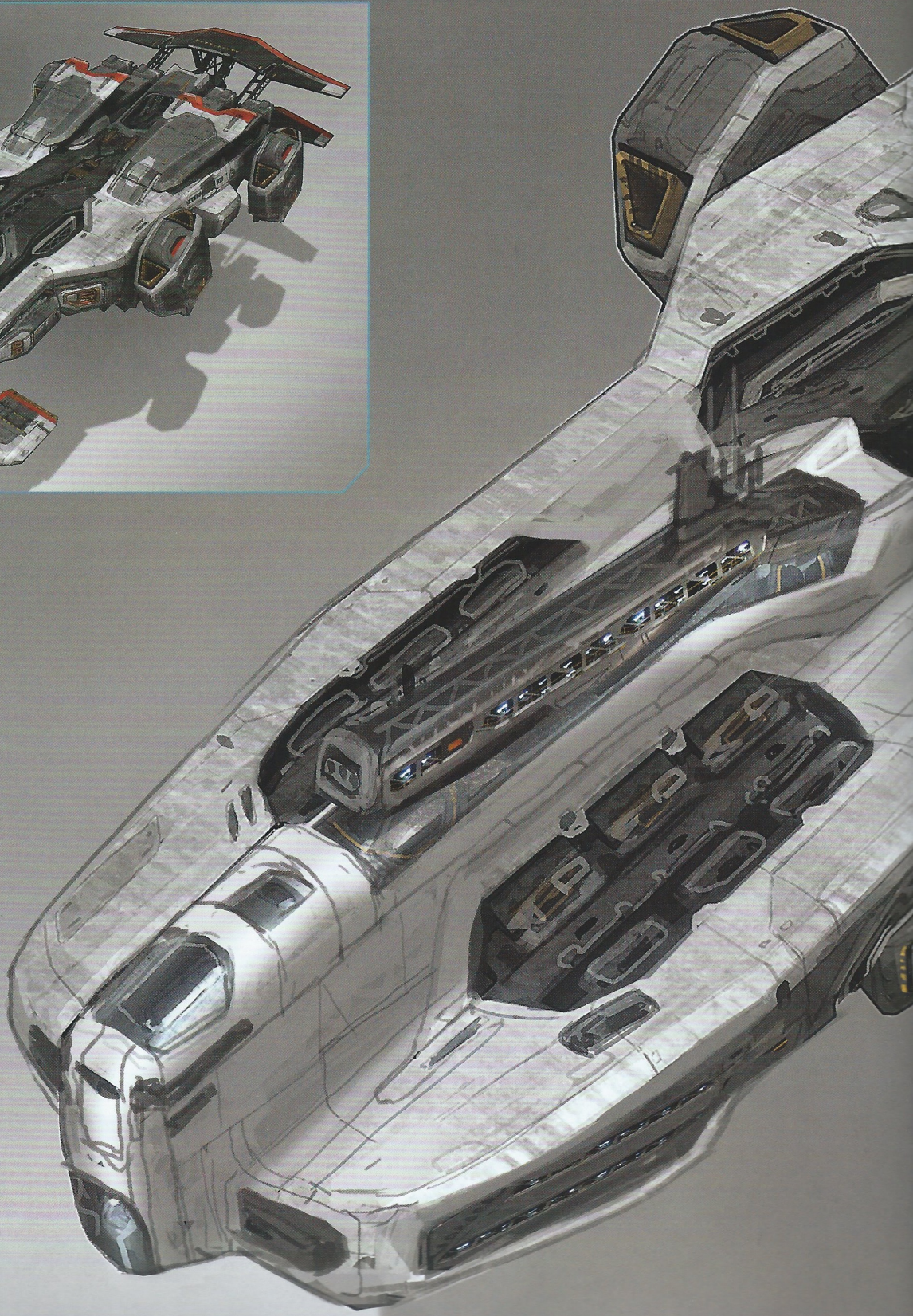
Above: Joel Emslie: "Some of these carrier designs had to change, in case the player needed to walk or run around on the top for gameplay purposes."



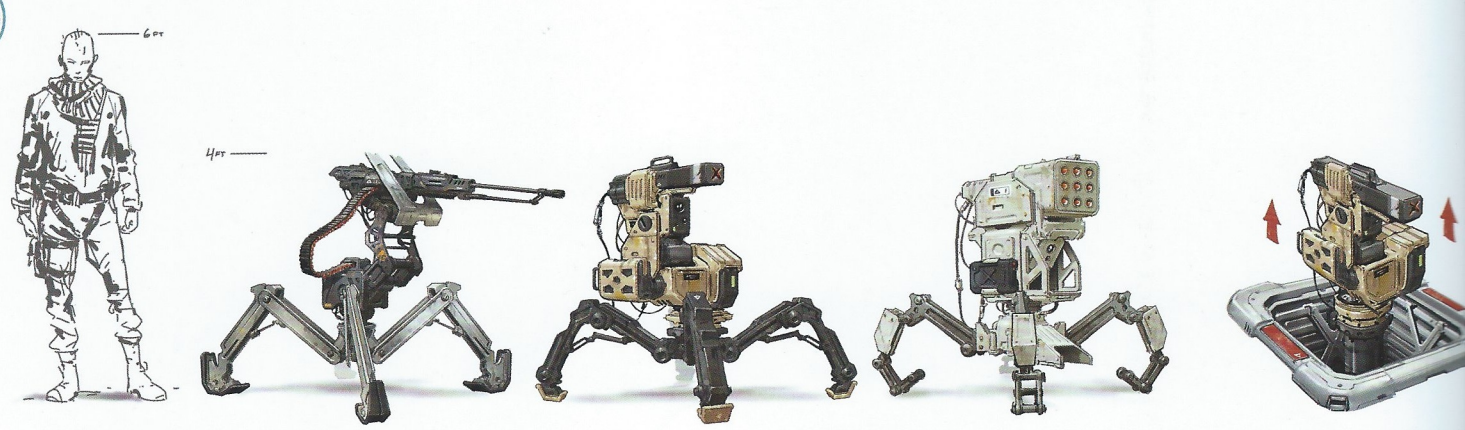
VEHICLES · DRACONIS

The unassuming spaceship might resemble an oversized Formula 1 racing car, but it has changed names and grown both in size and importance during gameplay development. Joel Emslie explains further: "The original design goal of this ship was to finally show where the Titans fall from. The 'OLA' – Orbital Launch Assembly – was later renamed to the 'Draconis'. It ended up becoming a huge plot point, and it became nearly six times its original scale to fit the needs of the game."



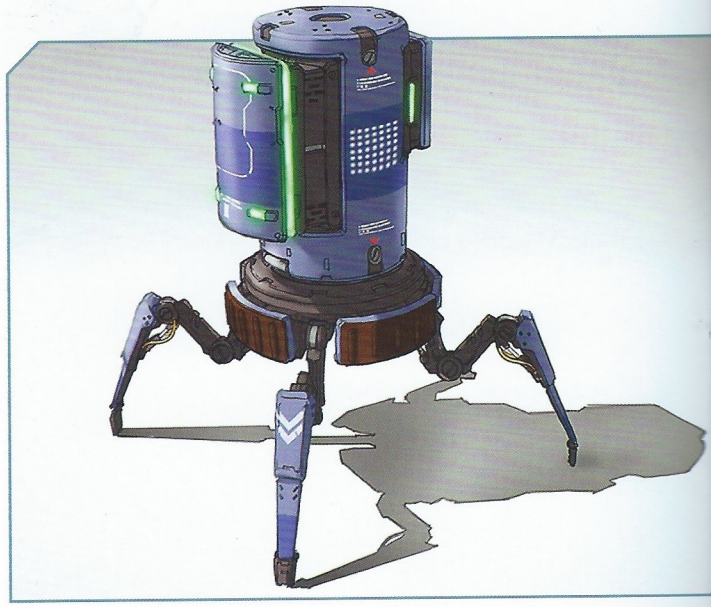


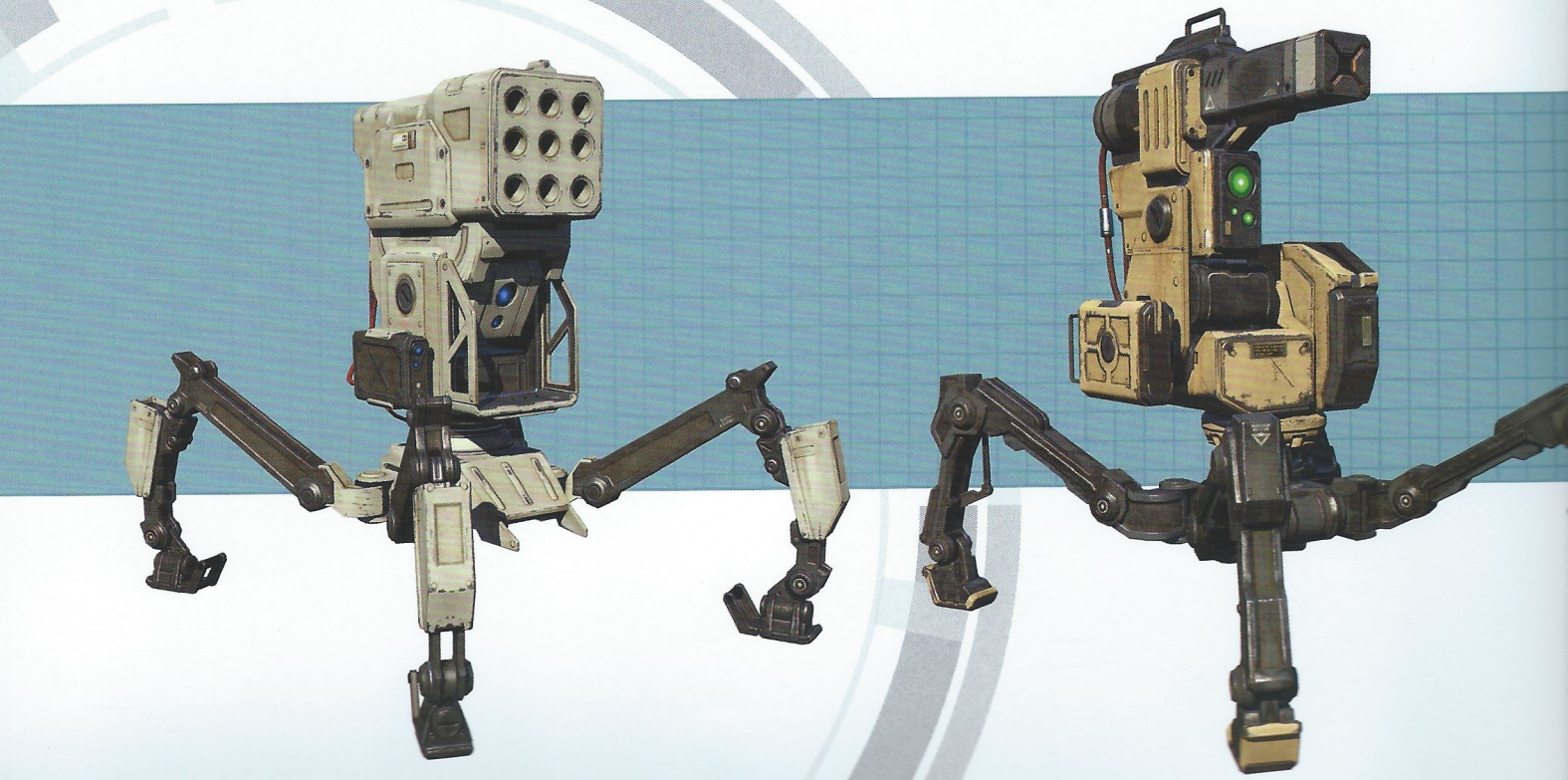
Above: As the Draconis grew in scale, Respawn designers were able to incorporate a whole gameplay scenario around it.

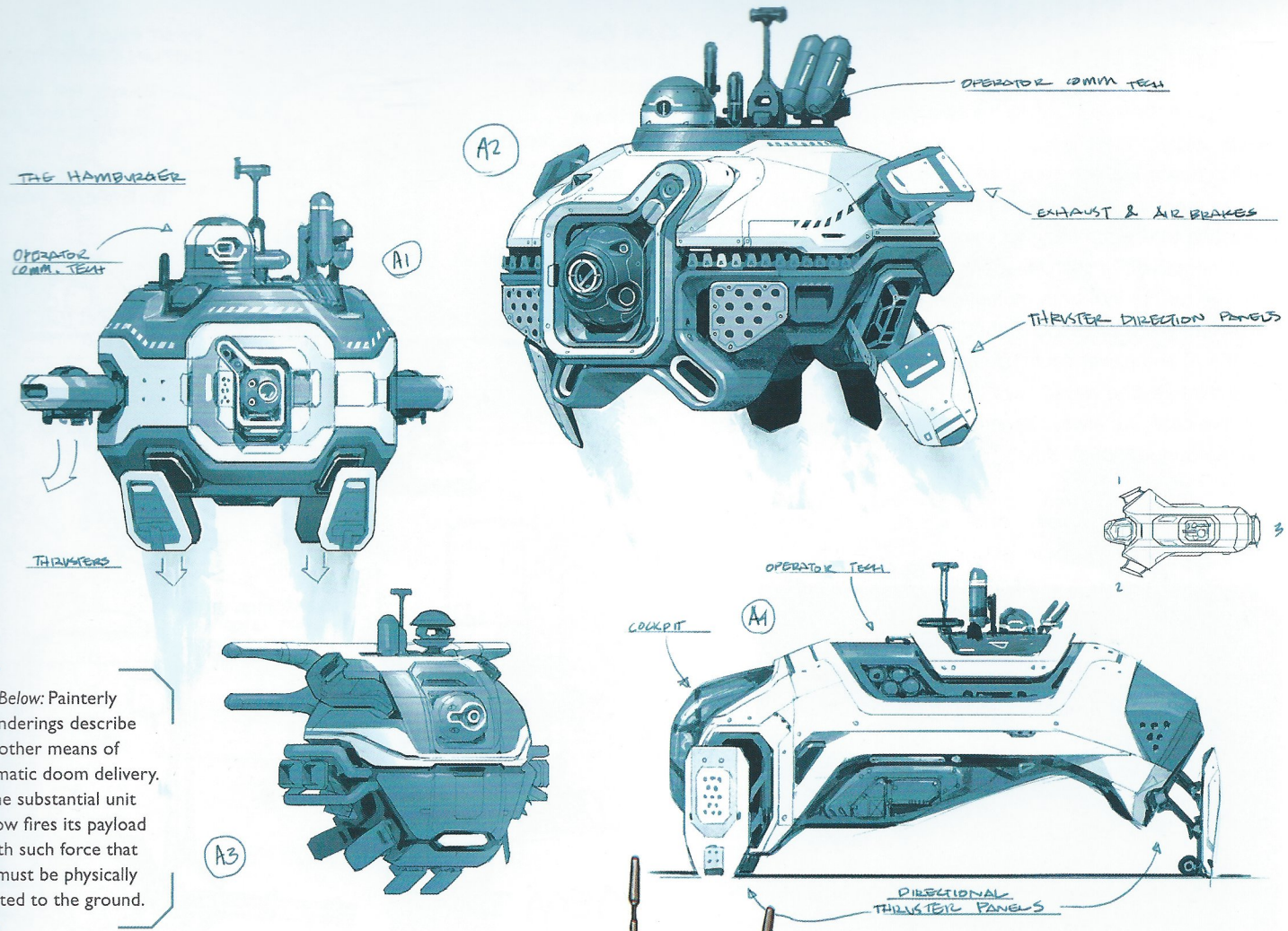


TECH · TURRETS & DRONES

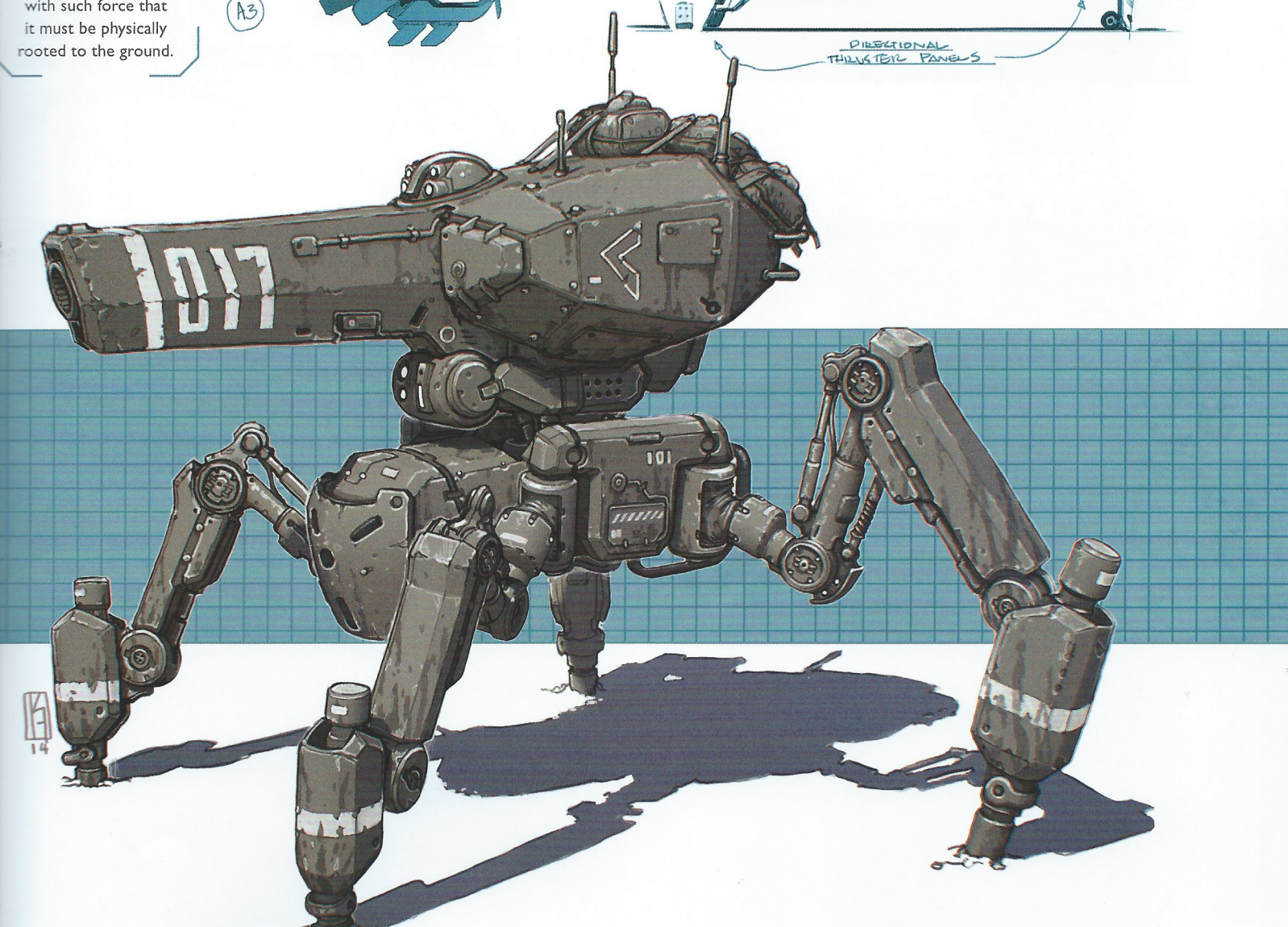
The scourge of multiplayer battle arenas the universe over, auto turrets are still devastatingly effective when correctly employed. And adversaries should be kept at arm's length by any means necessary, right? "We knew we wanted some type of sentry turrets in the game but we wanted something interesting and that had personality," says Joel Emslie. "Their tripod mounts evolved into animated legs. This opened them up for the animators to add a little bit of character."





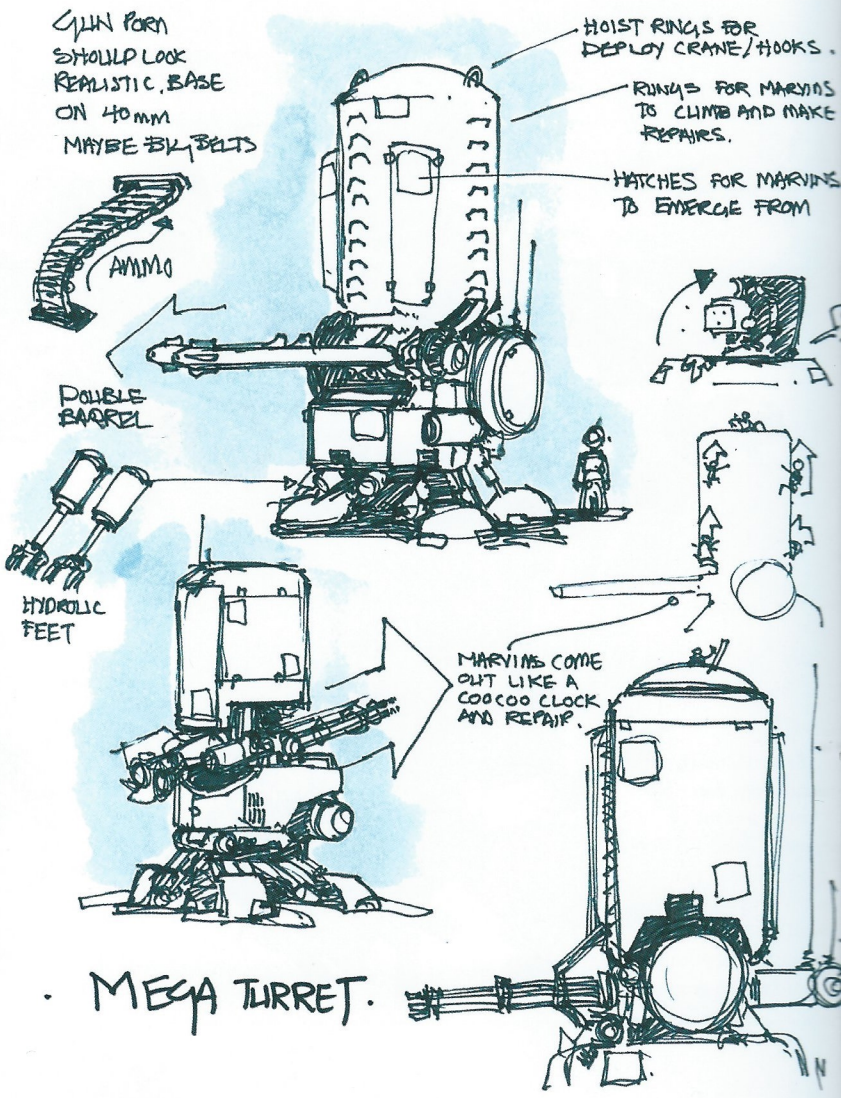


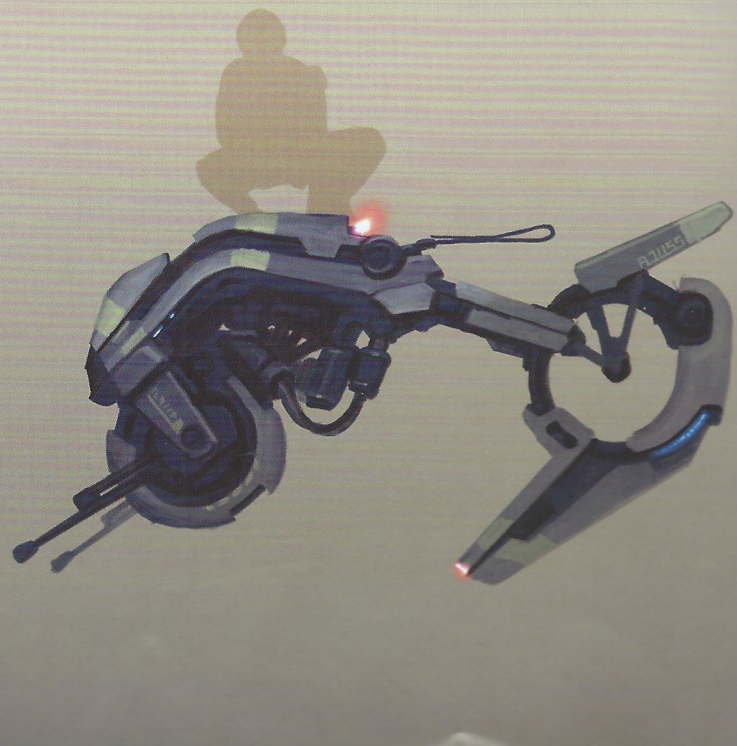
Below: Painterly renderings describe other means of automatic doom delivery. The substantial unit below fires its payload with such force that it must be physically rooted to the ground.

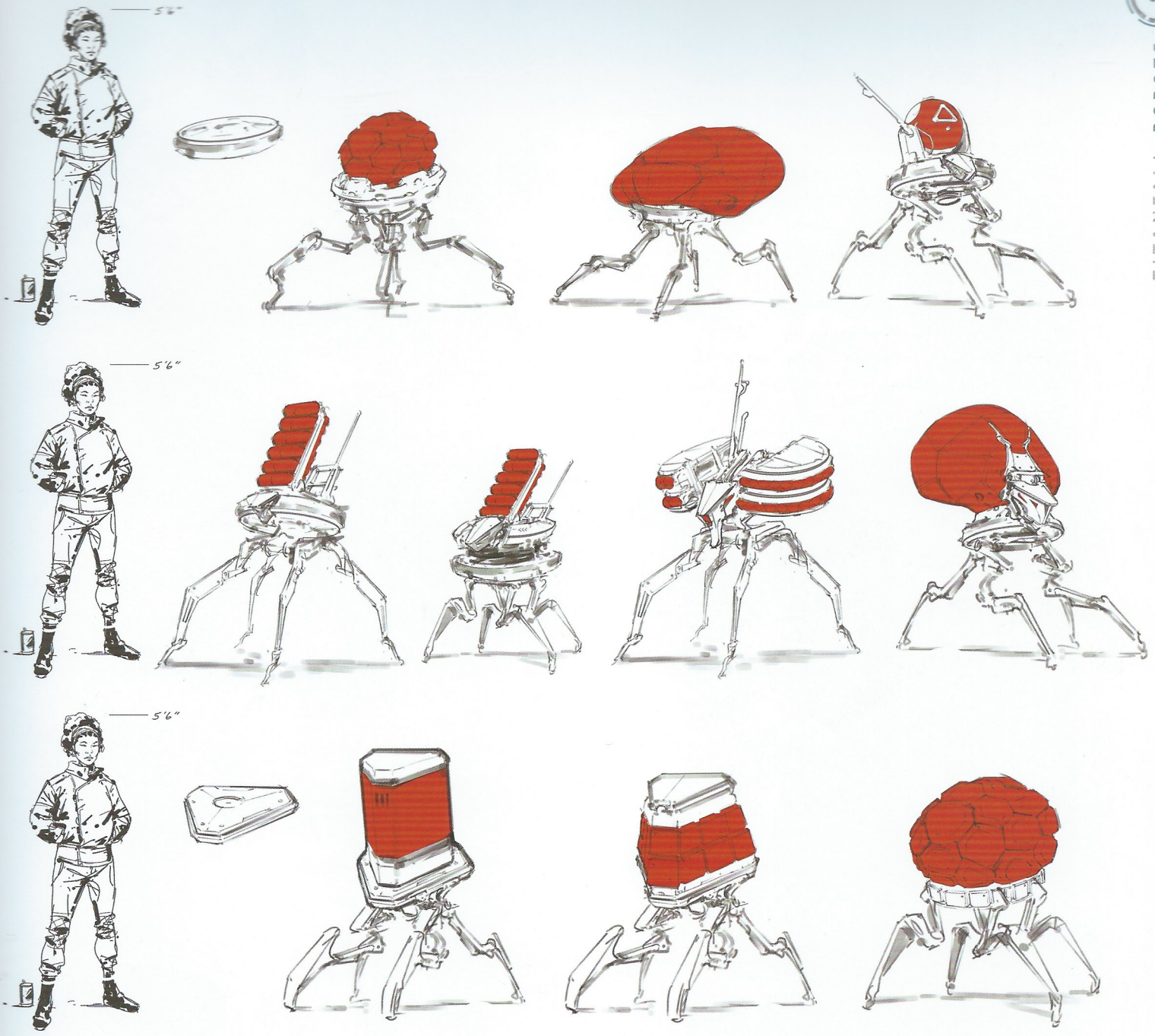


TECH · TURRETS & DRONES

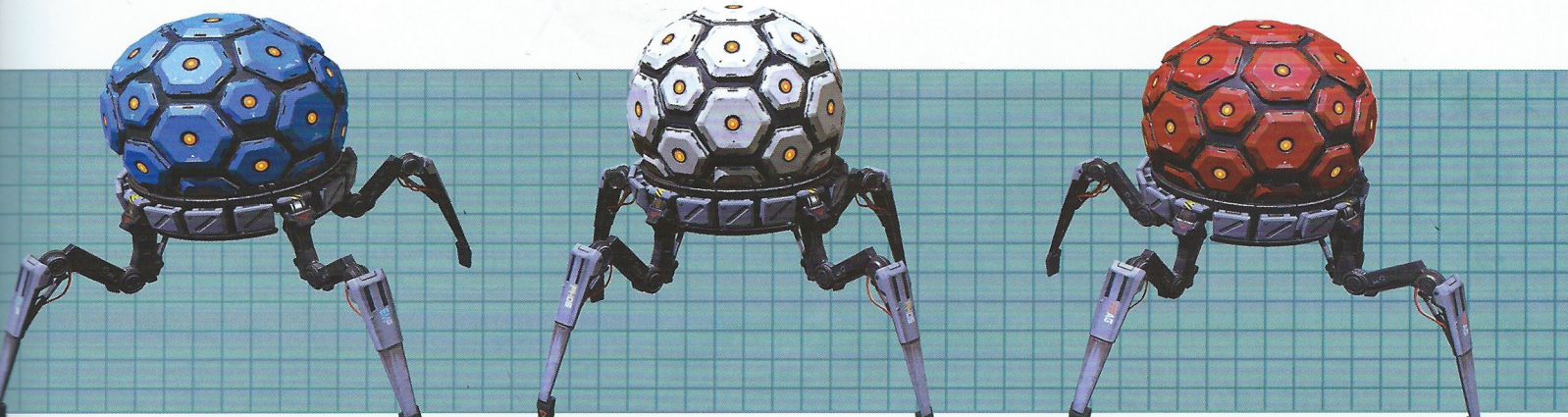
All things considered, perhaps it's best that these sketchy designs for a 'Mega Turret' remained on the drawing board – there are already more than enough ways to meet an unpleasant end in game, after all. It's interesting to see the designer's imagination at work in the development of such weapons, however. "As we ventured further into both multiplayer and single player there were many discussions about robotic tactical toys that the AI and player could use against each other in fun and interesting ways," says Joel Emslie. "No matter what the case, we always aimed at ideas that included a fair amount of personality."





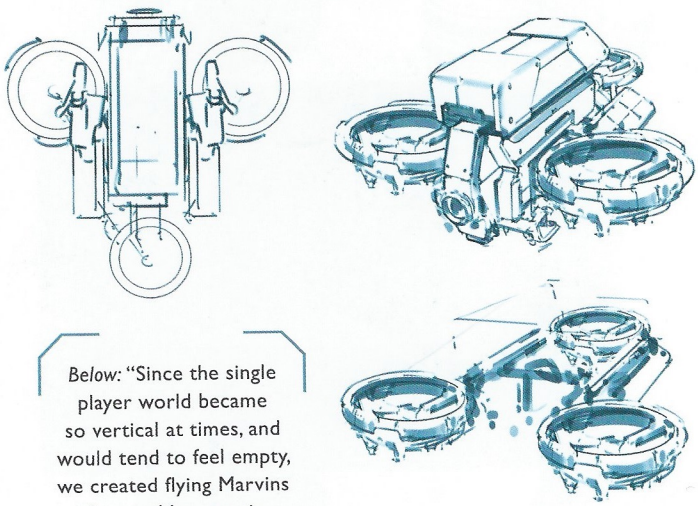


Below and above: The Suicide Spectres of *Titanfall 1* have had an unwelcome, and certainly deadly, upgrade. Now called Ticks, Joel Emslie explains a little about their unique look: "We worked at making them interesting, but above all visually distinct from everything else in the environment," adds Joel Emslie.

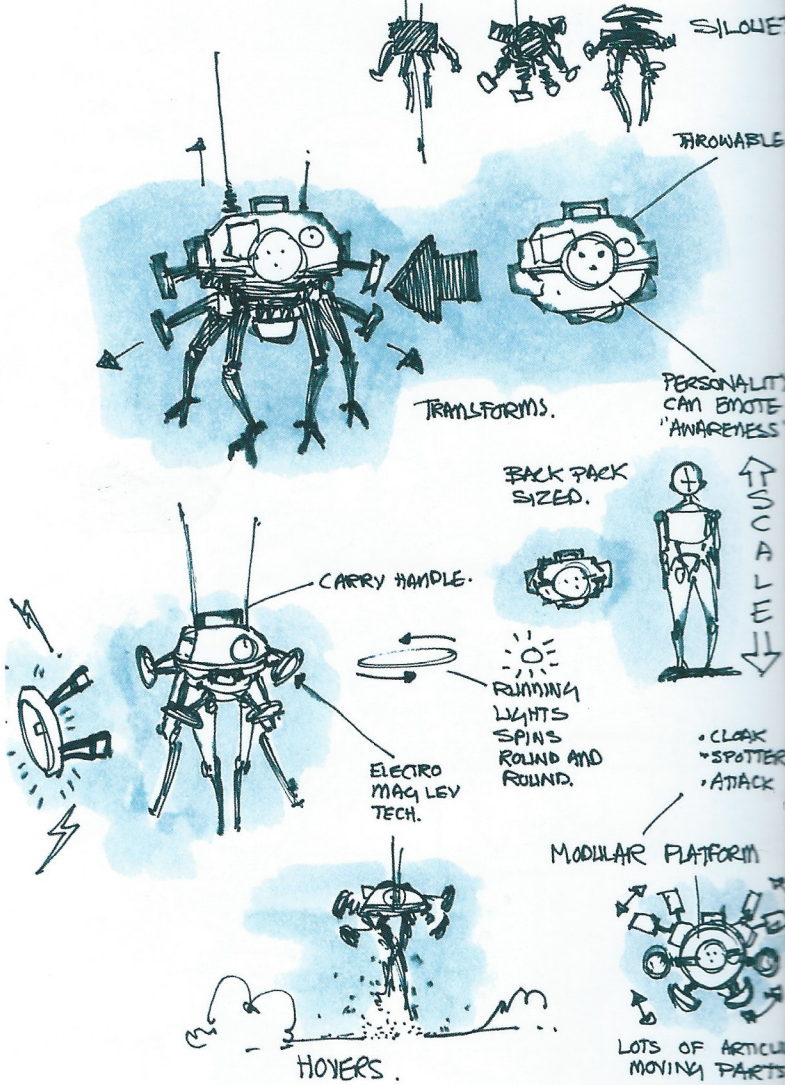


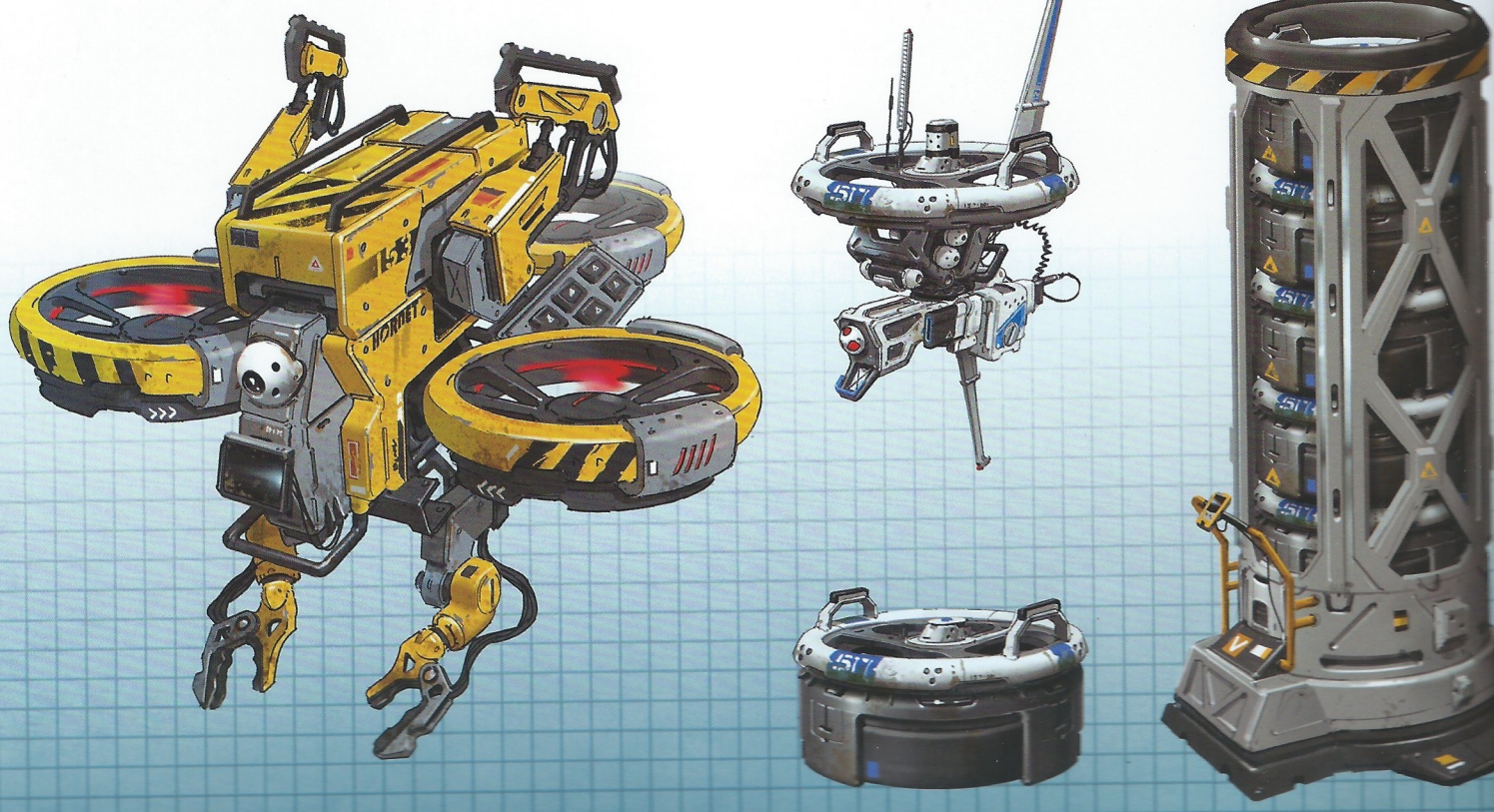
TECH · TURRETS & DRONES

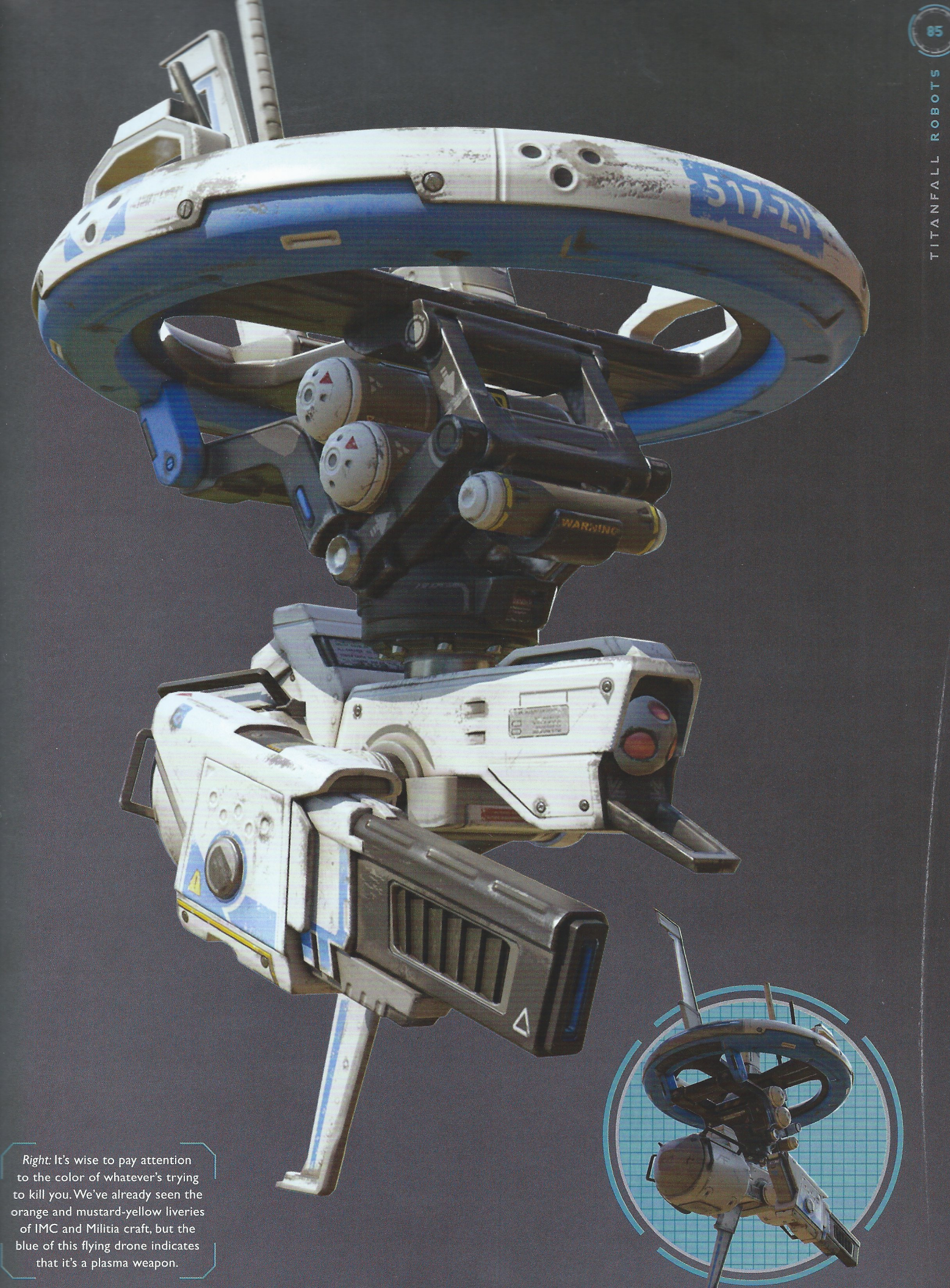
Workplace meetings can be a bit of a drag at the best of times, and it is often said that most people are not always paying the closest attention to what's being discussed. We should be thankful, then, that Art Director Joel Emslie has been able to keep his mind on the job at hand during the many months of *Titanfall 2* development, although these cool little sketches for flying droids might be the work of idler moments. "In the early days I would often sit in meetings and doodle out ideas that were being kicked around the room," he begins. "A lot of these doodles made their way into the proper hands of the concept artists, where they really made things work."



Below: "Since the single player world became so vertical at times, and would tend to feel empty, we created flying Marvins that could appear in those areas and bring a little life into the scene."







Right: It's wise to pay attention to the color of whatever's trying to kill you. We've already seen the orange and mustard-yellow liveries of IMC and Militia craft, but the blue of this flying drone indicates that it's a plasma weapon.

TECH · REAPER

Part-heavily-armored battletank, part-futuristic dumper truck, and 100% hell coming your way. The heavyweight 'Reaper' is built for a single purpose, and pity the poor Militia Pilot who discovers what it is the hard way.

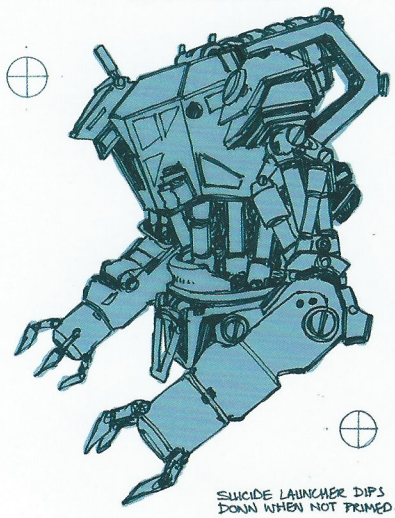
This behemoth is decked in the IMC's orange livery – its intent is evidently evil. Its front elevation is already terrifying enough, with razor-sharp pincers over what appear to be weaponized hands and huge vents over its shoulders that presumably attest to the immense amounts of blistering heat this beast produces. Its rear edifice provides a better view of those sturdy legs, which suggests that the Reaper can move at high speeds when it needs to. And all of this amounts to enjoyment in Art Director Joel Emslie's world!

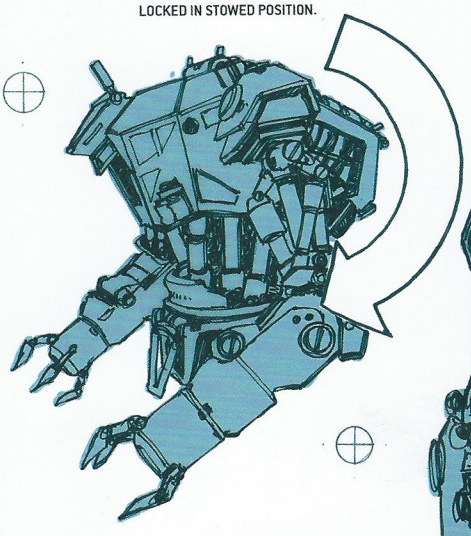
"In the early days it was known as the Super Spectre," he begins. "We thought that the single player game needed an enemy that was in between a Titan and a Spectre. A lot of work went into this character, and in the end it paid off, and the Reaper became one of the most fun AI characters to play against in the game."

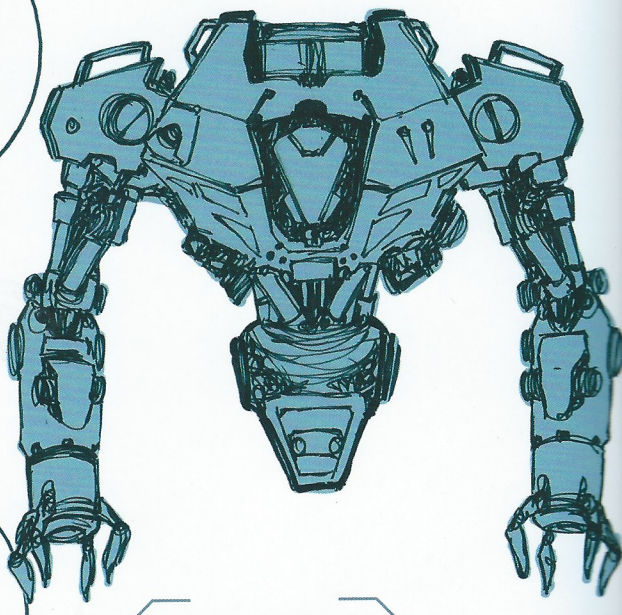
SPECTRE LAUNCHER RACK
LOCKED IN FIRING POSITION.

SPECTRE LAUNCHER RACK
LOCKED IN STOWED POSITION.

FRONT FACING READ WITH SPECTRE
RACK PULLED BACK

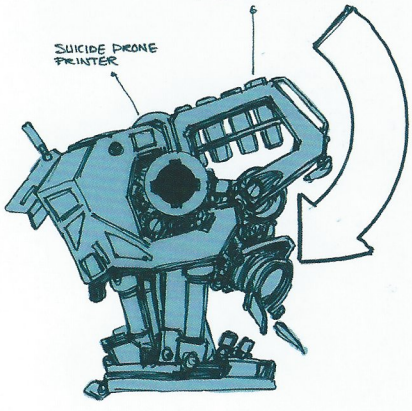






SUICIDE LAUNCHER DIPS
DOWN WHEN NOT PRIMED.

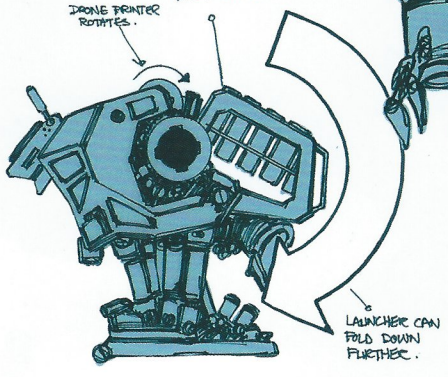
SUICIDE DRONE
PRINTER



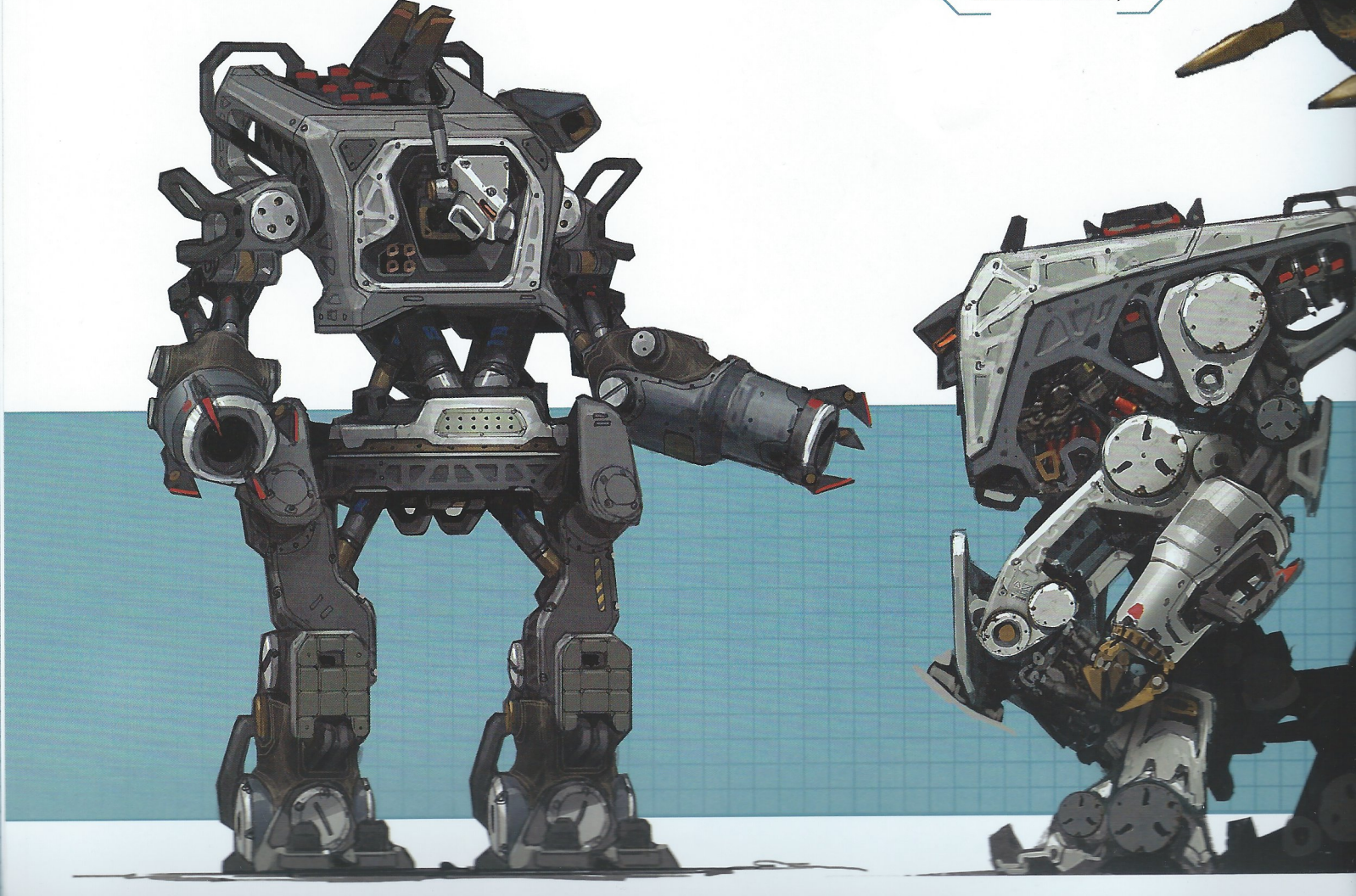
LAUNCHER RACK
FOLDS DOWN.

DRONE PRINTER
ROTATES.

LAUNCHER CAN
FOLD DOWN
FURTHER.



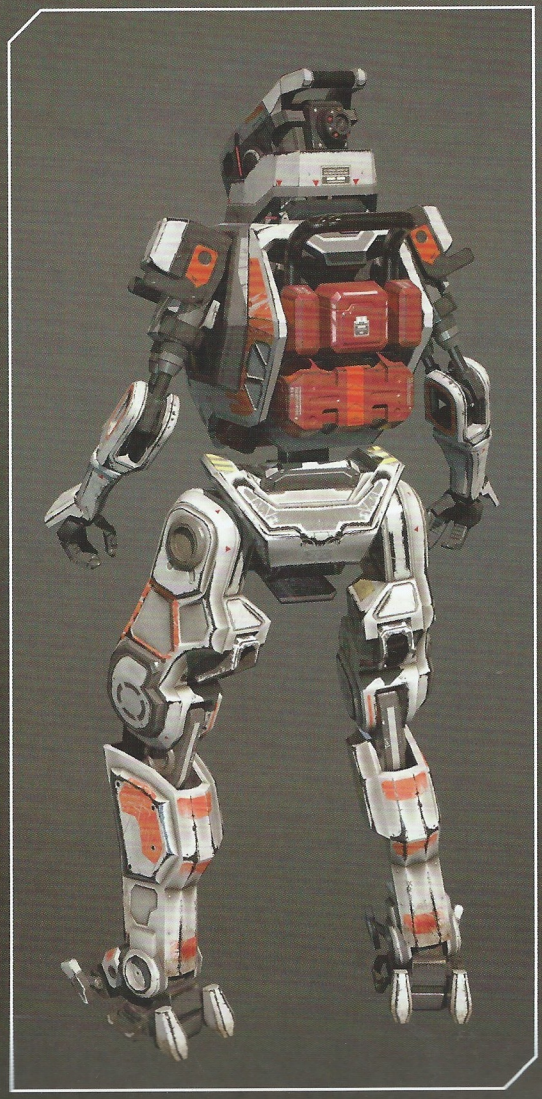
Above: And it gets worse, as Emslie continues: "When the Reaper wants to flush out a Pilot from an indoor hiding place it deploys Ticks from its back. These sketches were created to work out how that could be shown mechanically."



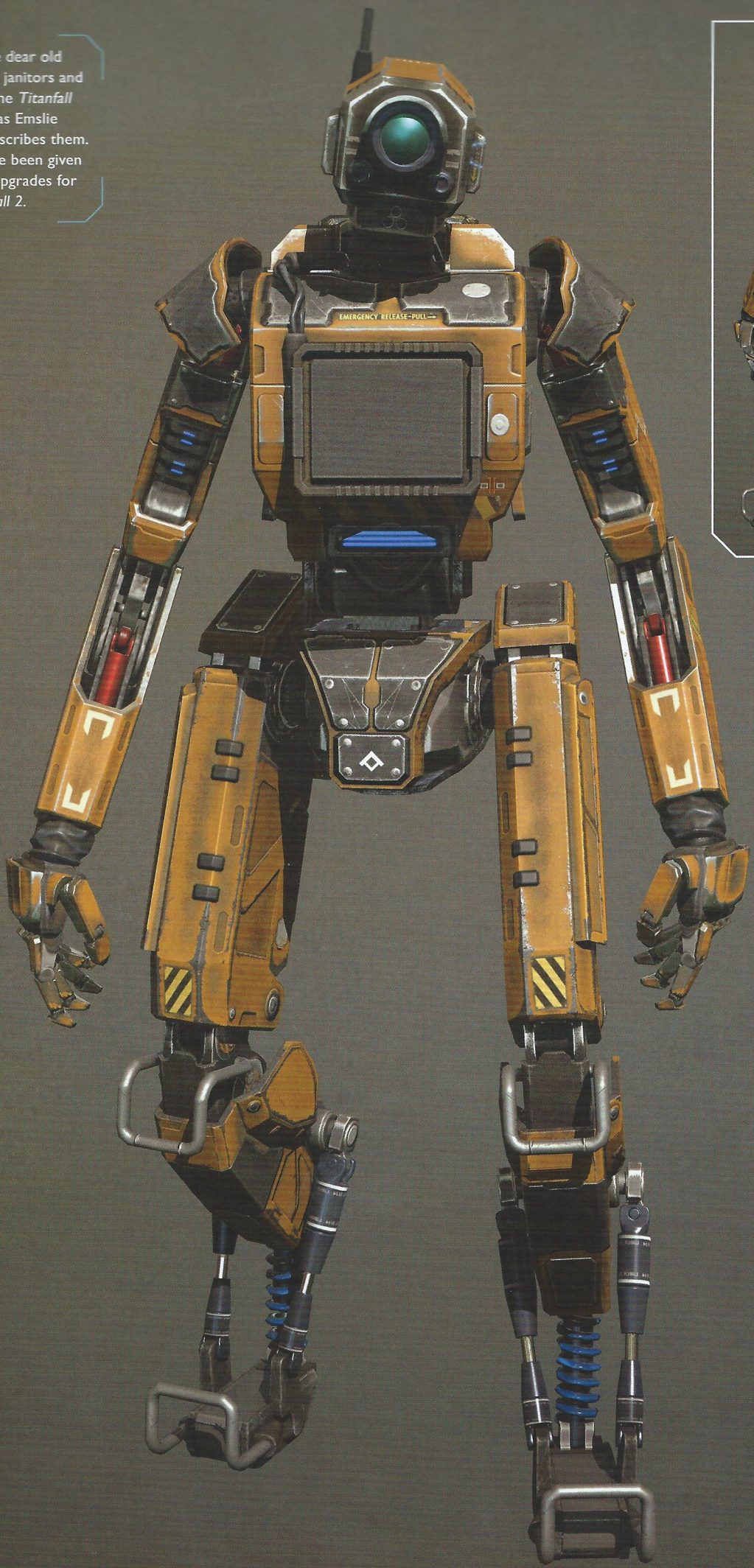
Below: This distinctive blue and white paintjob caused confusion on the battlefield, so the Reaper now bears the IMC colors instead.

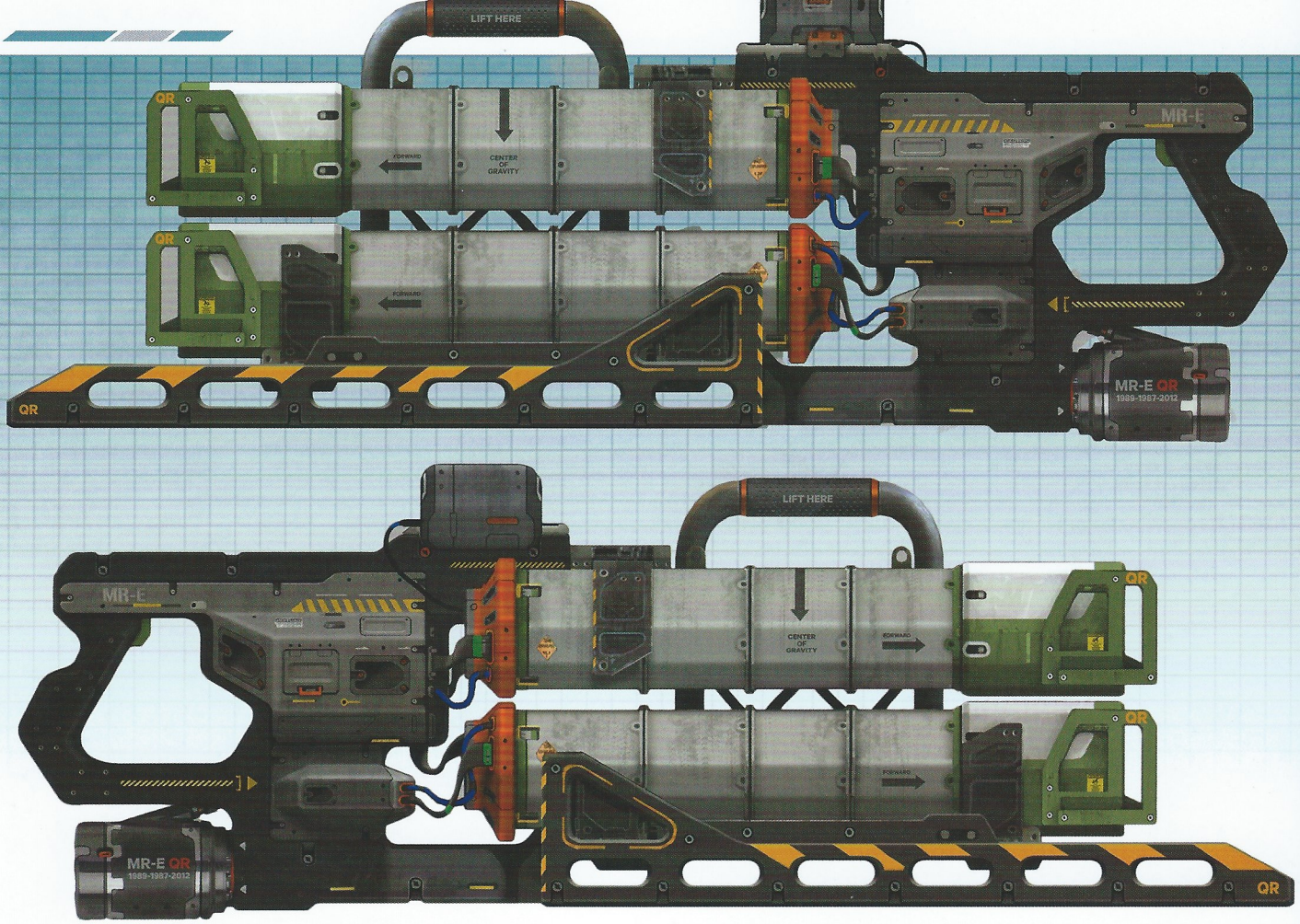
TECH · STALKER & MARVIN

Over nine feet of bad attitude and bedecked in the IMC's signature orange colors, the Stalker has little regard for its own safety and rather less for yours. Fortunately, the old aphorism about 'the bigger they are the harder they fall' still applies in this case – that's providing you are fleet of foot and even quicker on the draw. Avoid at all costs is still the best advice, but Joel Emslie describes a useful tactic for braver souls: "This new enemy was added to the single player campaign. A sweet spot was designed into their backs so that players could flank around and set them off like bombs." Yes Joel, and we're sure that it's just as easy as you make it sound...



Left: Ah, the dear old Marvins – "the janitors and laborers of the *Titanfall* universe", as Emslie uncharitably describes them. At least they've been given a few minor upgrades for *Titanfall 2*.

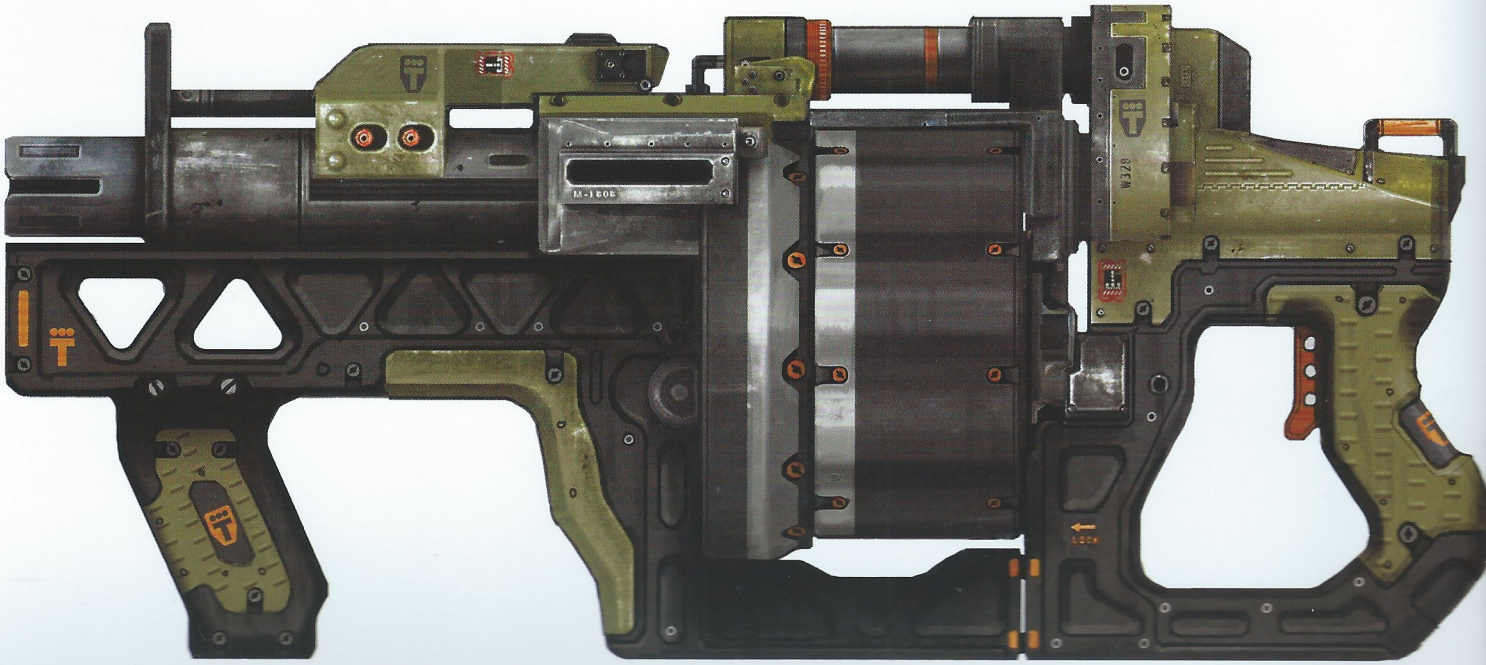




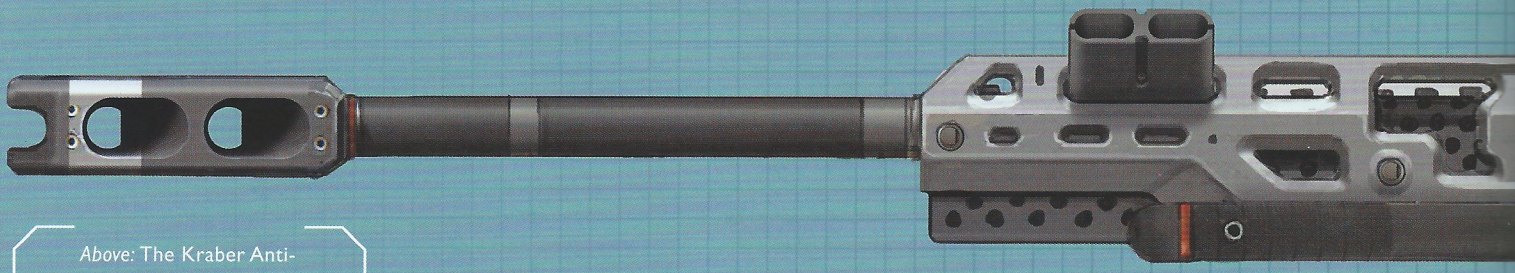
WEAPONS · ROCKET LAUNCHERS

These lethal rocket launcers appeared in the previous game, but as Lead 3D Artist Ryan Lastimosa explains, the weaponry this time has had a bit of an upgrade: "We defined a look for *Titanfall* weapons in our previous installment. For the sequel we had a set of rules to follow. Mechanics, working parts, and actions were established and our new versions stayed true those attributes. Since the groundwork was laid out and our rules were established, it was our goal to set some new rules and in some cases, break them. We added Holographic Iron Sights to the base model of mostly all weapons, which we refer to them in-house as 'Irondot' sights."

Below: "The Titan Triple Threat is back and badder than ever. Now re-purposed as the 'Leadwall Shotgun', this weapon's devastating firepower is extremely lethal to Pilots and Titans in its immediate vicinity."



Above and left: The Quad Rocket Launcher is another weapon returning to *Titanfall 2*. This latest iteration has also benefitted from several upgrades. As Lastimosa describes it, the new gun is now better equipped to meet the exacting standards set by the IMC.

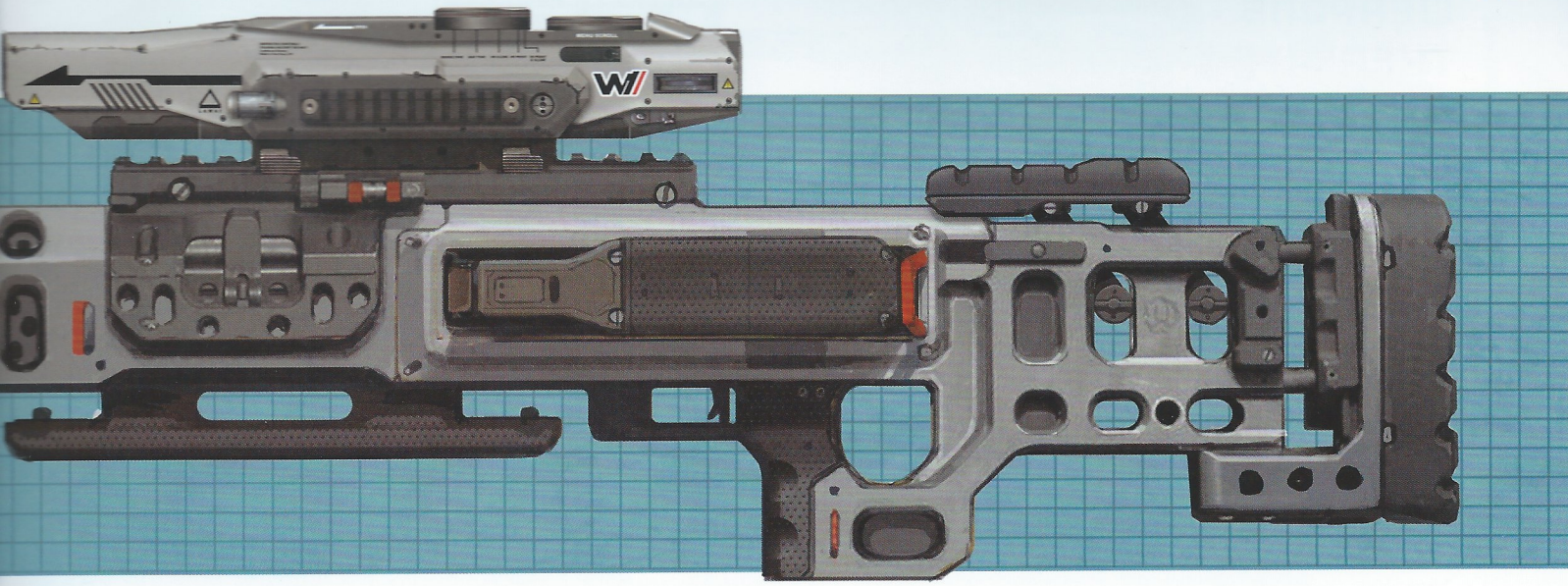


Above: The Kraber Anti-Personnel bolt-action rifle has been redesigned with a composite outer frame, advanced optics, and improved ergonomics.

WEAPONS · KRABER

The attention to detail on the weapons of *Titanfall 2* is mightily impressive, since new gaming hardware enables these armaments to be rendered with the utmost fidelity. Ryan Lastimosa reveals what's going on behind the scenes: "Materials and surface treatments were greatly improved due to our Physically Based Rendering (PBR) engine, which allowed artists to further push the look and feel of weapons overall. Designs were streamlined and cleaned up. Much like how a modern weapon, such as the M16A1, was modified for better efficiency and ergonomics, and it eventually evolved into the M16A4."

Below: Ryan Lastimosa again: "The Kraber-AP has an improved recoil dampening system which allows for the operator to fire with bolt-action precision. Pilots will often fire once and displace in high speed to another stable firing position. Hop and pop, shoot and scoot."

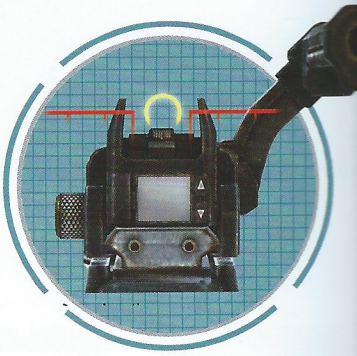


Below: An early concept for the L-STAR, which stands for 'Lastimosa Armory Assault Rifle' – well, heck, why not! The man himself says "this compact bullpup is battery fed, with a flechette magazine that reloads to the rear of the stock."

WEAPONS · THERMITE LAUNCHER

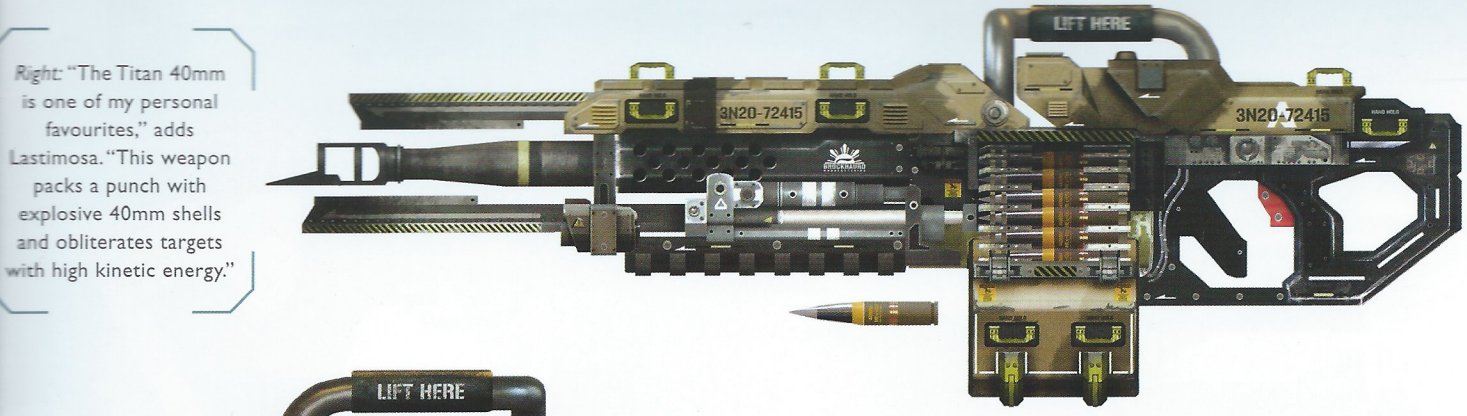
"A challenge we continually face is balancing each weapon and defining the look so each one is unique," says Ryan Lastimosa. "Our inspiration came from heavy industrial machinery and large anti-ship/anti-aircraft weaponry. It's interesting to harness the power of an M1A1 Abrams battle tank's main gun and putting it in the hands of a giant robot intent on battlefield domination."

Top right: The Spitfire is the lightweight weapon of choice, with enhanced accuracy and internal damping that adjusts to the operator's rate of fire.

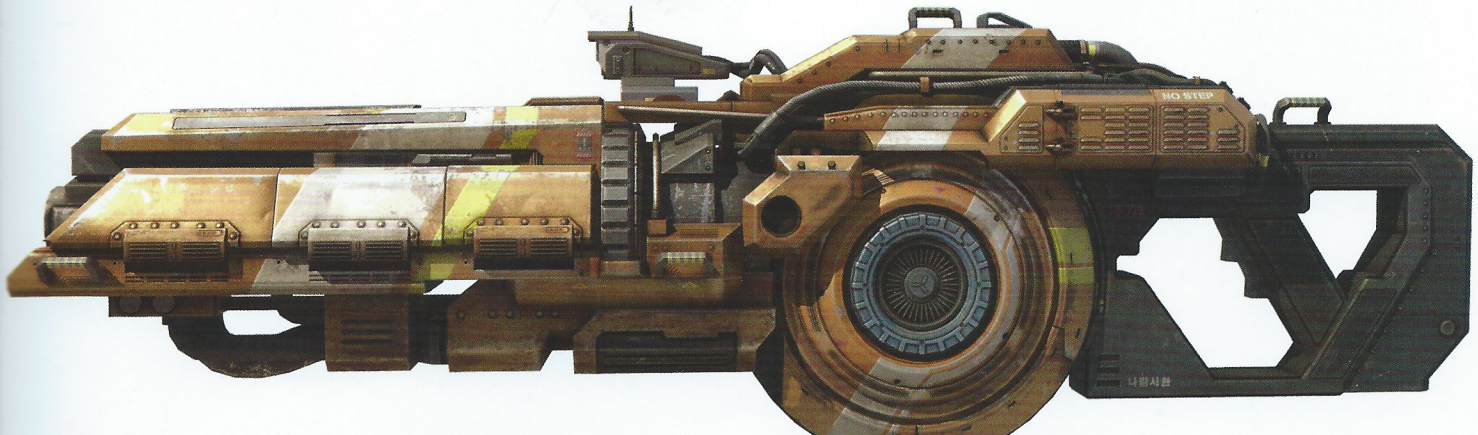


Above: The T203 Titan Thermite launcher is Scorch's signature weapon. "The inspiration for this weapon is the M79 Thumper'," says Ryan Lastimosa.

Right: "The Titan 40mm is one of my personal favourites," adds Lastimosa. "This weapon packs a punch with explosive 40mm shells and obliterates targets with high kinetic energy."



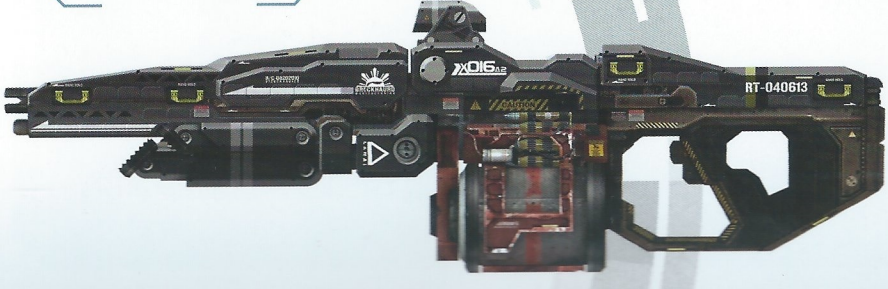
Left: The pump-action Mastiff Combat Shotgun is inspired by combat shotguns, with competition shooting ergonomics.



WEAPONS · SOFTBALL

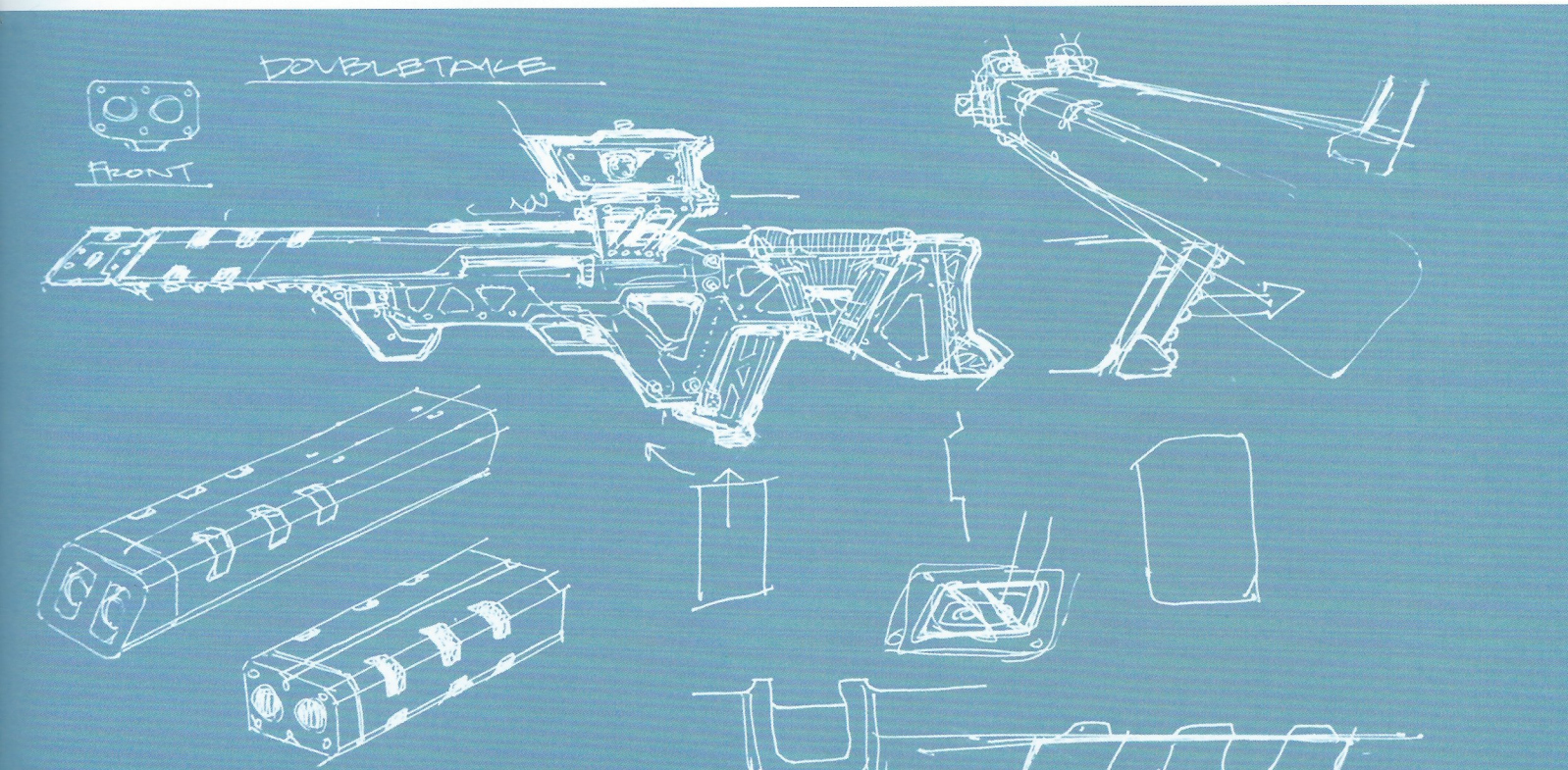
With a name that doesn't quite suit its deadly purpose, this lightweight grenade launcher is the AAGL Softball. It is stowable, in spite of its evident bulk, meaning that Pilots can run and gun with greater ease. It is capable of firing many different types of ammo too, such as HE, EMP, Smoke, Tracer and High-Density Slugs. All told, it's rugged, reliable and highly lethal.

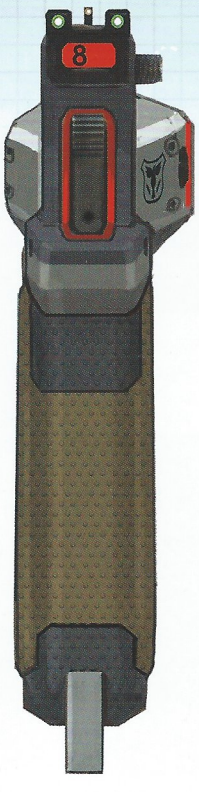
Below: Ryan Lastimosa: "The final design for the LSTAR. We used a more distinctive design to illustrate this weapon's unique role: to vaporize hostiles.



Left: The R97-CN 'Colonial Navy' is upgrade of the R97-A1. "The base platform was too flimsy and cumbersome to be used in tight quarters, so the engineers upgraded the R97's working components to operate in low vacuum environments," says Lastimosa.

Right: The R201-SOAR (Special Operations Assault Rifle) has been fitted with an advanced Irondot sight, gas tube assembly, and upgraded furniture.

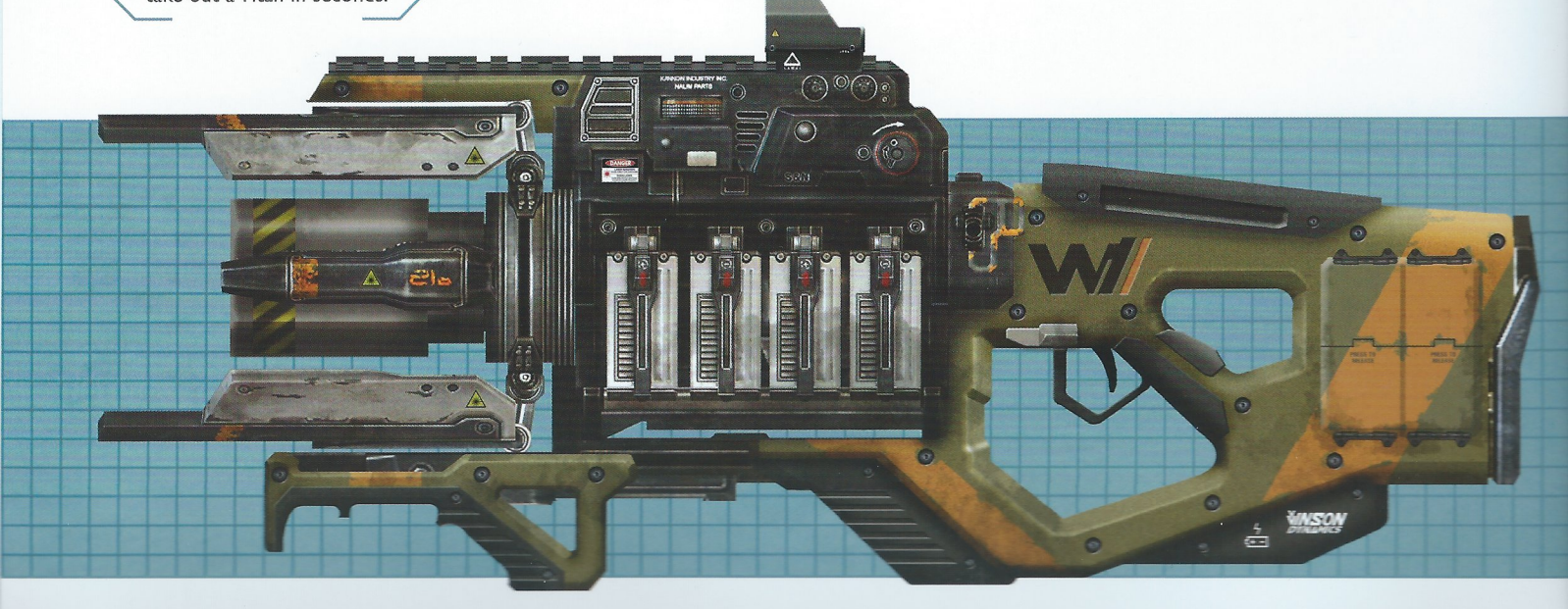




WEAPONS · WINGMAN

Another favorite from the first outing in the *Titanfall* universe, the B3 Wingman has also received a handful of upgrades. New and improved, this year's model features a solid, milled frame, an improved muzzle break for better recoil, and a more ergonomic grip. "When a trusty sidearm is required, Pilots can rely on the Wingman to 'always be at your side'," says Ryan Lastimosa.

Below: The Defender Charge Rifle can deliver massive energy blasts over considerable distances, and can take out a Titan in seconds.

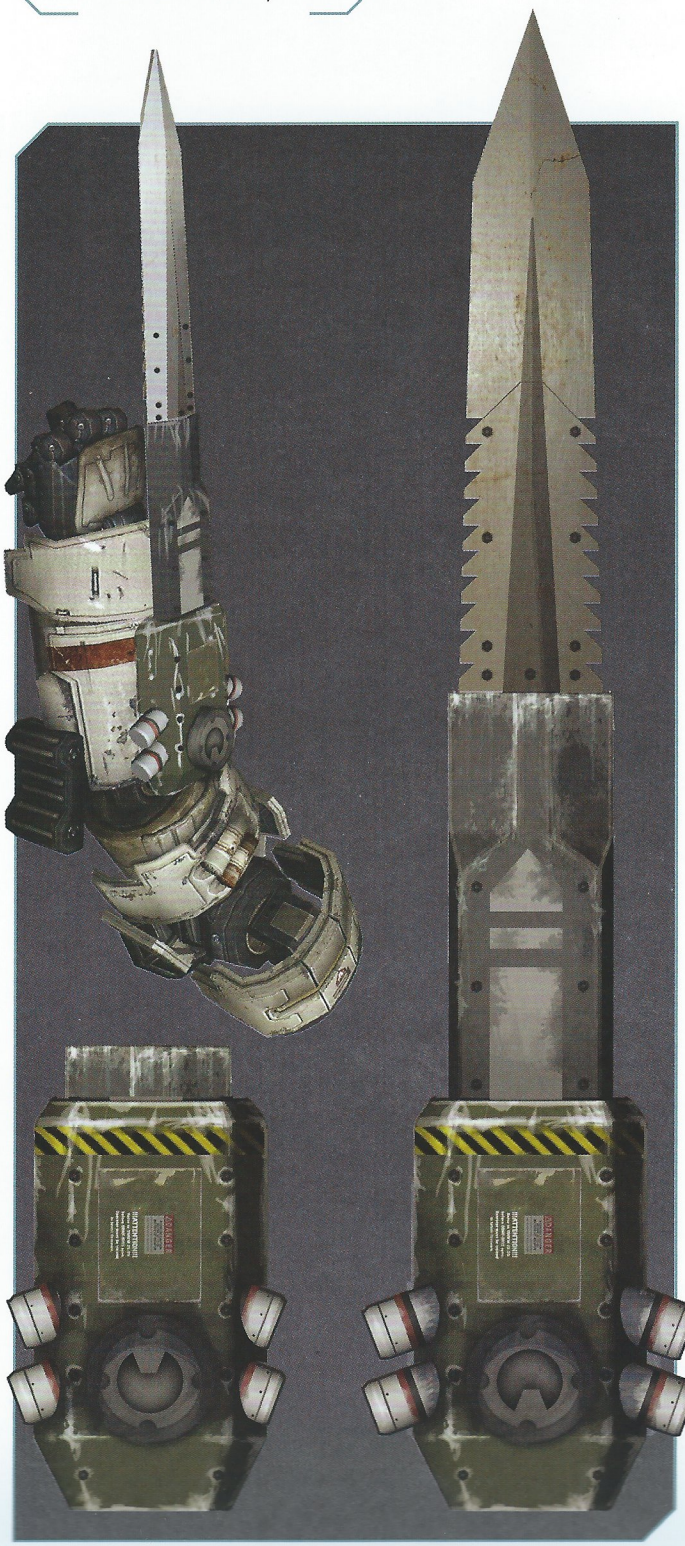


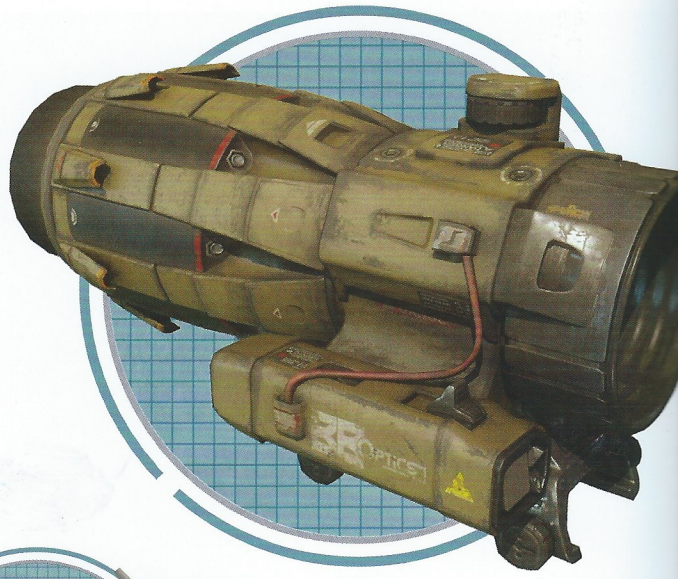
Above: Some weapons never made it to the testing phase. Either they didn't convey use or another weapon was too similar in its behaviour or role.

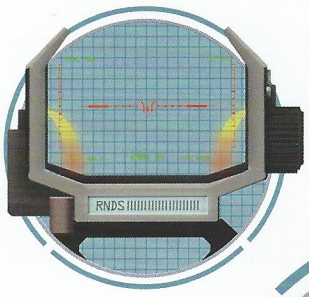
WEAPONS · SCOPES

"New and improved optics gave us the opportunity to further customize each weapon with reticules that enhanced engagement distances and capitalized on accuracy," explains Ryan Lastimosa. "Based on real world technology, most optical weapon attachments in the *Titanfall 2* universe rely on floating pixel technology to improve sight picture or to enhance trajectory.

Below: When all else fails, as it frequently will, it's good to know there are weapon options that don't require battery power and hi-tech ammunition – and that work all the time, every time.



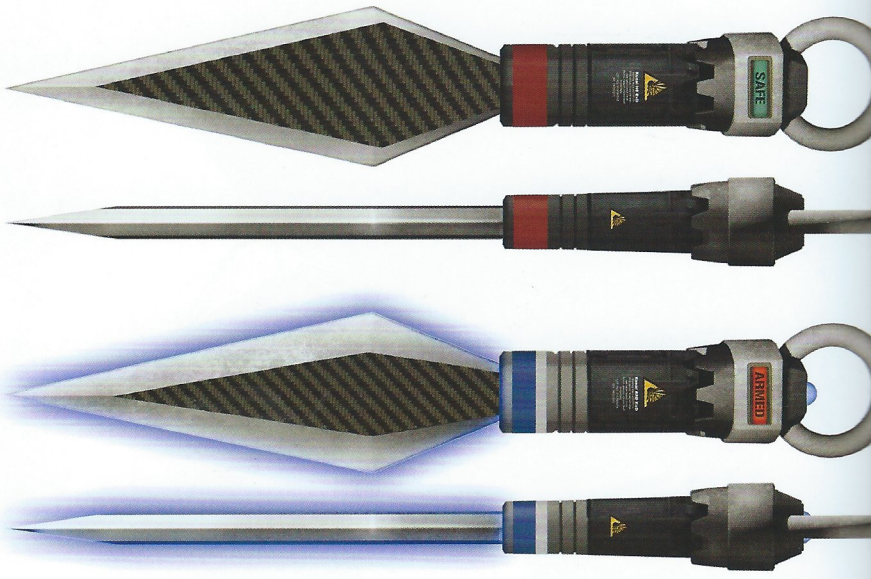




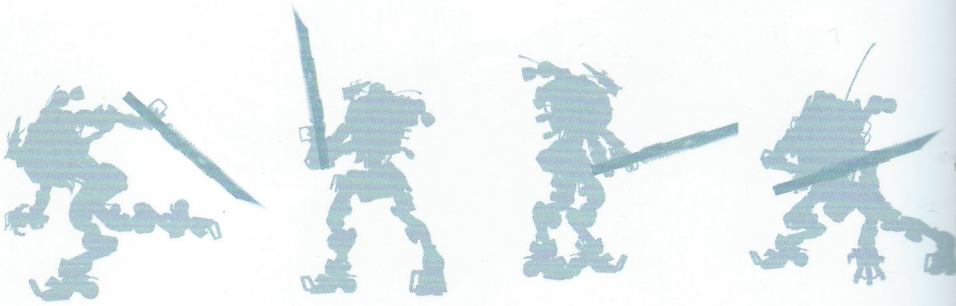
Above: This manual unit allows players to time-shift between past and present in the single player campaign. Its slapdash appearance was a deliberate decision on the designers' behalf. In Joel Emslie's words: "It was always meant to look like a garage kit that was cobbled together."

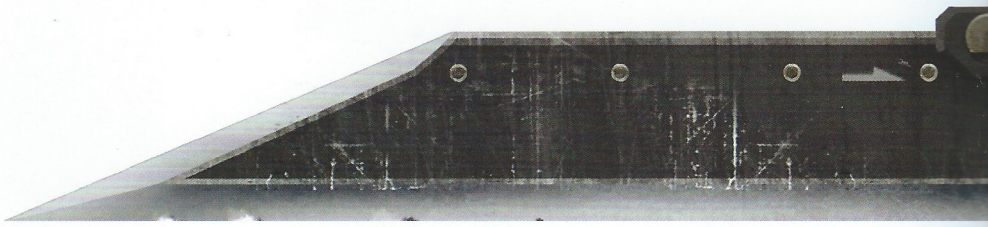
WEAPONS · MELEE

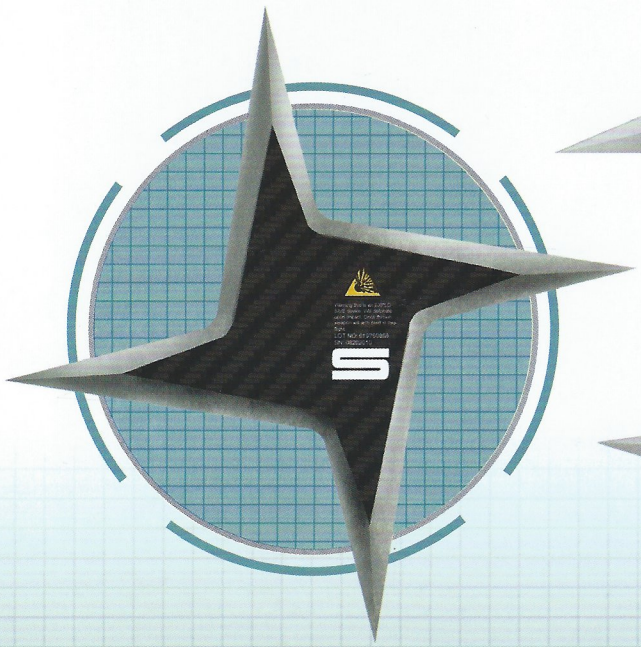
If it hasn't registered with you yet, it soon will – some of the Titans in this sequel like to get up close and a little too personal with sharp and especially pointed implements. This opens up myriad gameplay prospects in close-quarters combat scenarios, as Lead 3D Artist Ryan Lastimosa explains: "When throwable and melee weapons, such as the Titan Sword, were first introduced as concepts, the team was partially apprehensive at first," he begins. "Once our amazing animation team did some tests, we realized it was something we should explore further. Titan swords were planned to have replaceable blades as their honed edges would eventually wear down. This explains the mechanical housing that surrounds the blade and connects to the handle."

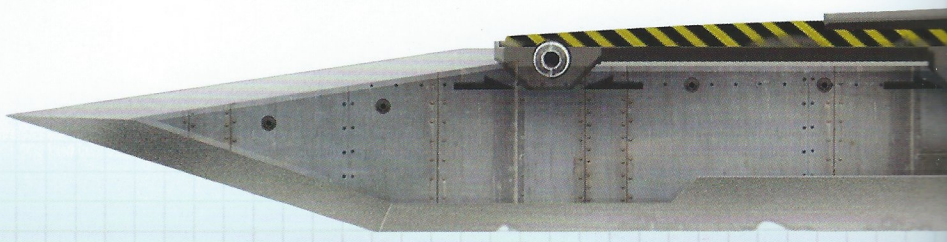


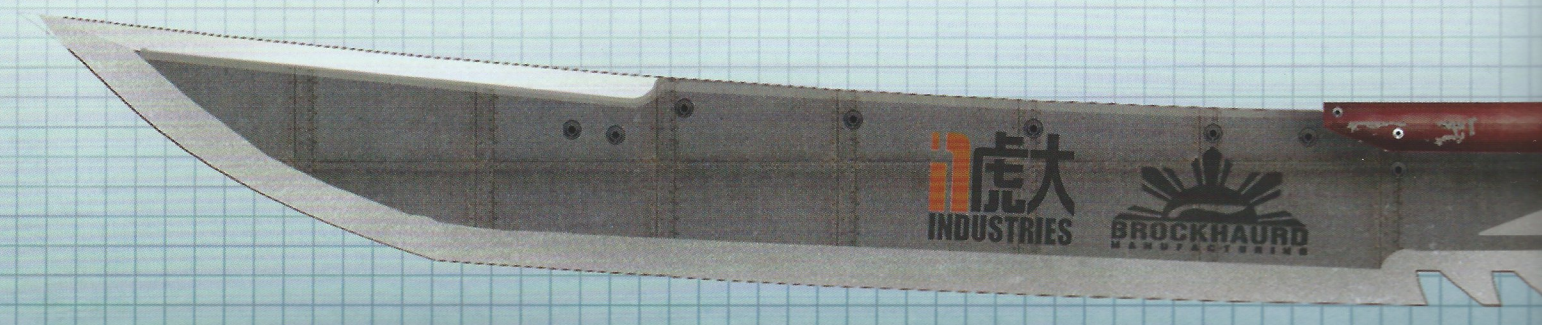
This spread: Ryan Lastimosa: "The edged weapons are based on machetes that are used extensively in the Filipino Martial arts. Throwable weapons such as the kunai and shuriken are obviously used by space ninjas."







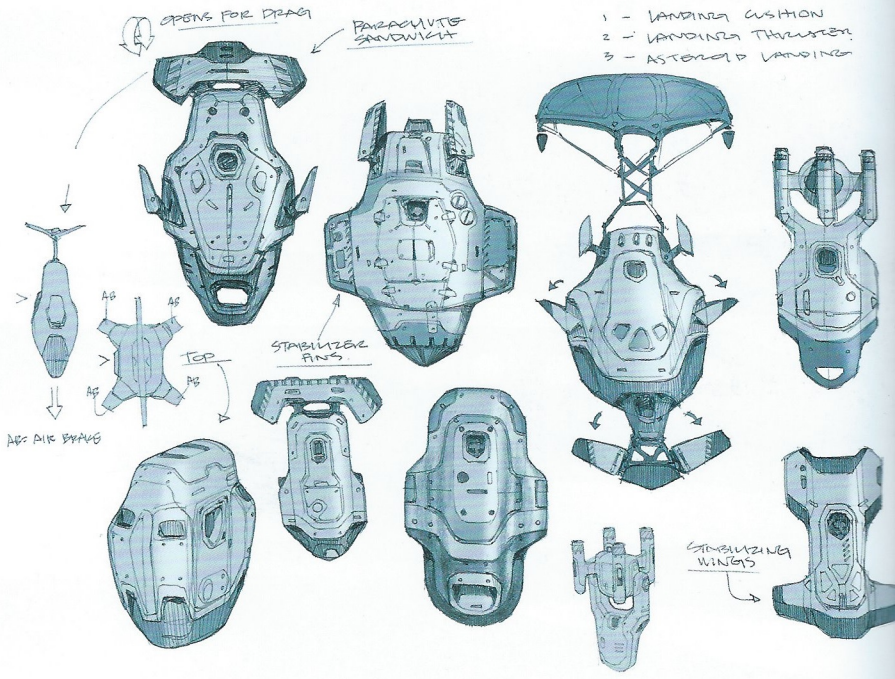


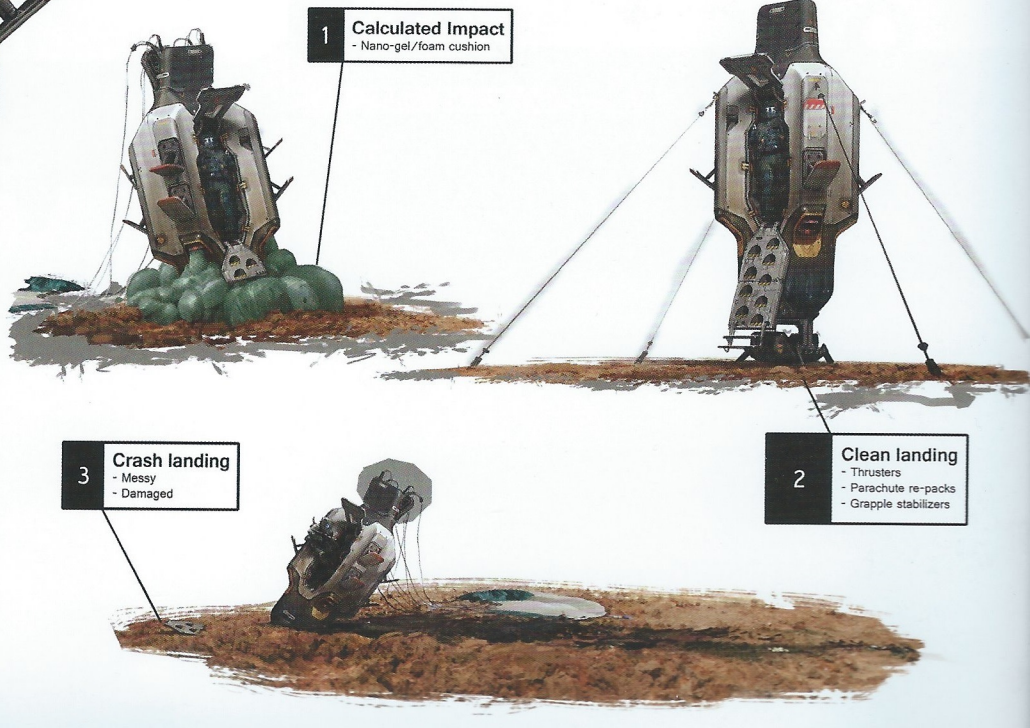


LIFT HERE
BROCKHAURD

TECH · CRASH POD

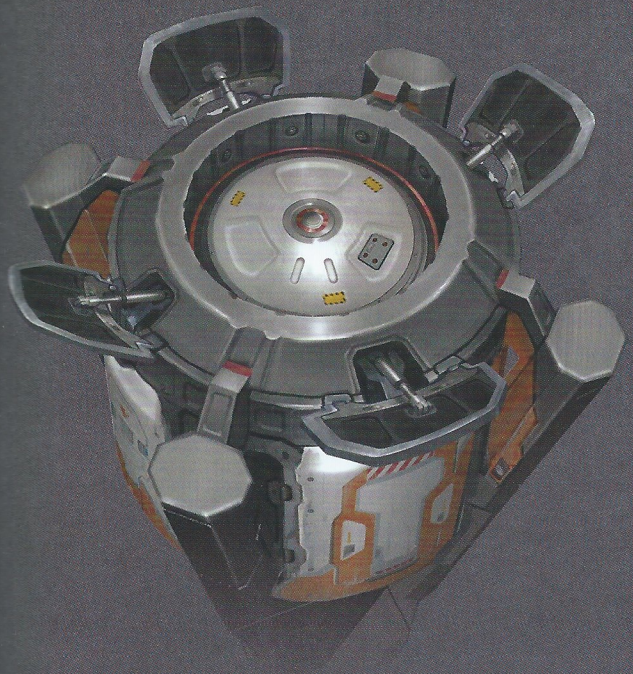
High Altitude Low Opening-style parachute jumps are plainly too slow in the *Titanfall* universe, where Crash Pods are the best way to reach ground level in a hurry. It doesn't look like the most comfortable ride, but creature comforts are not major considerations when there are raging battles to win on Planet Typhon. As Art Director Joel Emslie says: "The single player campaign called for an escape life boat pod that would be used in some important moments. We wanted these things to feel like they could float in space for long periods of time if needed, until a rescue was required."





Right: "For some time we were trying to figure out how these things would impact the ground or how they would land. In the end nothing beats a nose dive into the dirt for cinematic effect."

Below: At least you'll be secure in these drop pods which is good, because they're designed for heavy impact with the surface of a planet. "We wanted them to look like they could really slam into the ground," says Emslie.

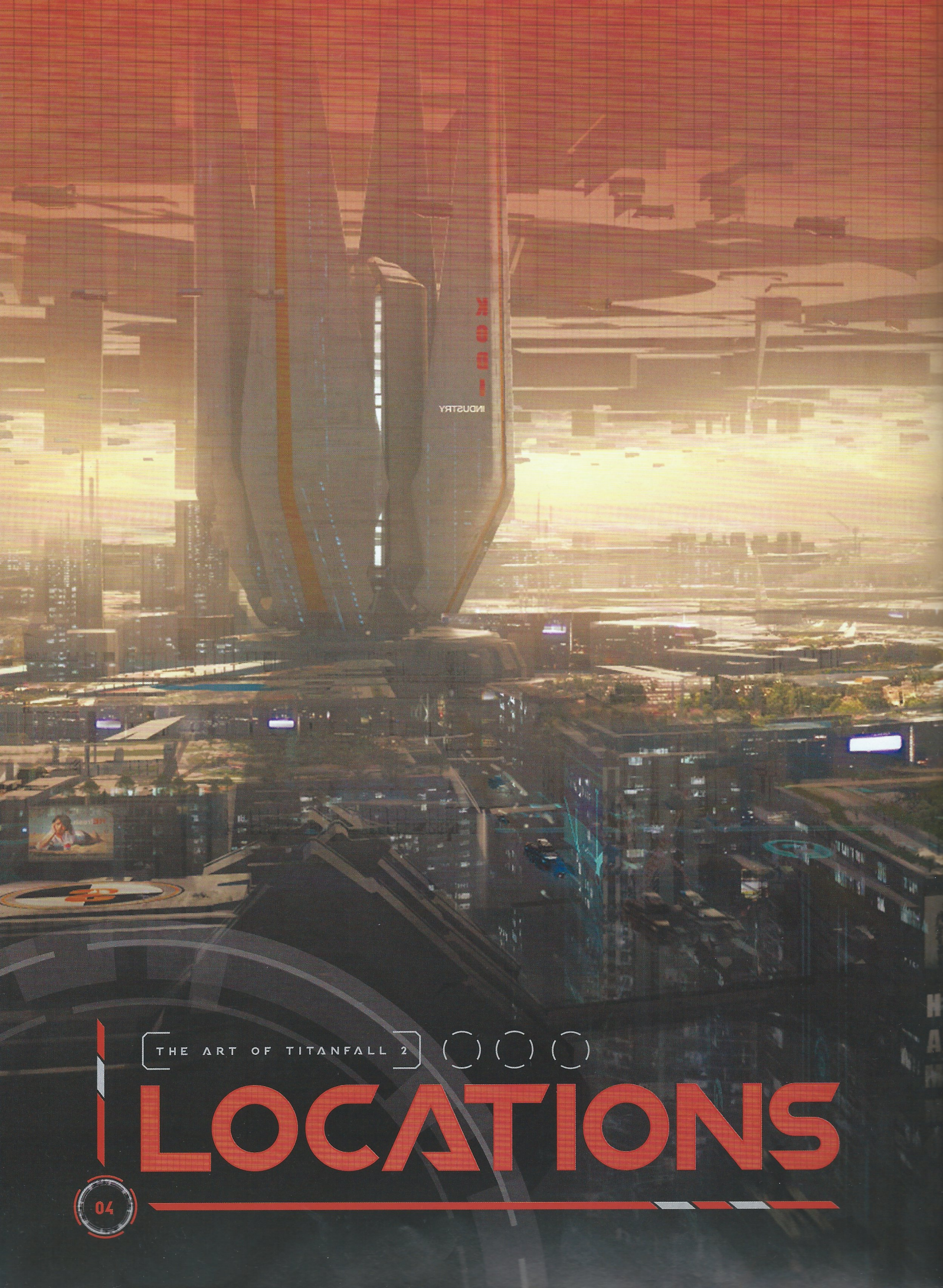


ASTREA
23

TECH · DOG WHISTLE

The *Titanfall* universe is awash with bugs and beasts of alarming size and voracious appetite. It's already bad enough that Kuben Blisk's Apex Predator mercenaries are intent on ending your life at the earliest opportunity, but it's probably a wise idea to keep the local wildlife at arm's length in the meantime. 'Dog Whistle' defenses such as this are the answer to the latter, and a second glance at the main image reveals an impressive sense of scale. Players may yet discover why these towers need to be quite so lofty, but do try to remember that they're only effective as long as they remain standing.

Above: There are entertaining gameplay prospects among the wreckage, and places to hide from stalking Titans. One can only suppose there's nothing good going on behind those screens.



THE ART OF TITANFALL 2

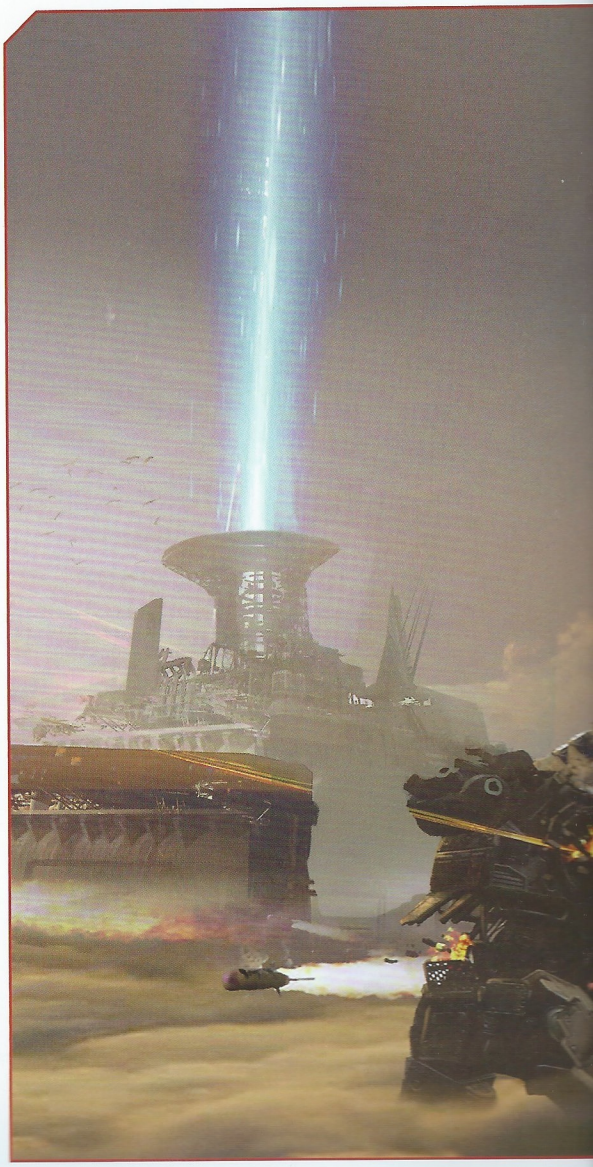
LOCATIONS

LOCATIONS · BEACON

Welcome to Beacon, the first *Titanfall 2* environment that went to build. The environment was supposed to be a huge communications facility that the player would liberate to get a signal offworld. "Mobility gameplay dictated some of the more bizarre environments, such as this, as we took a 'gameplay first' rather than 'story first approach during development," says Game Director Steve Fukuda. "But as variety is critical element of any single player experience, it made sense to loosen up the restrictions on creating strange-looking environments, especially when those environments facilitated the mobility gameplay we wanted to promote. There is a kind of rollercoaster progression to the locations – the player starts up high in space, drops down into the jungle, goes way underground, and finally ends up on the highest ground of all before emerging back into space. It's a sort of crazy loop."

Top Left: Todd Sue: "Paintover of a hall that led to the back side of the mountain. While the hall was cut, this shot provided a majority of the textures and models we would create for the area."

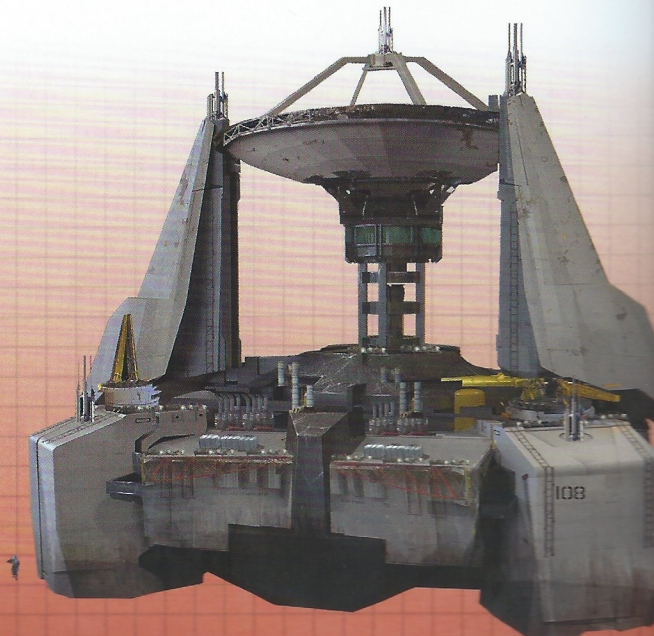
Top right: Todd Sue: "This concept shows a paintover of one of the more abstract layouts. The 'log roll' borrowed inspiration for a car's crankshaft scaled up 100x."

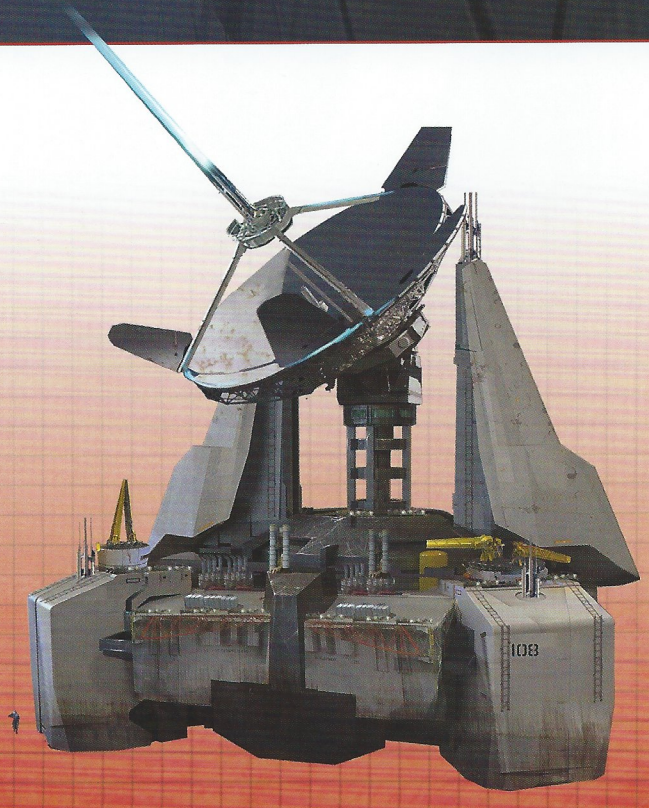


MD-4

LOCATIONS · BEACON

Beacon's cavernous interiors reveal what looks like either an oversized bank of servers or a telephone exchange of monumental proportions. Cooper has ample incentive to test his athletic prowess here. "One of the biggest challenges is creating environments that look believable but allow the player to still perform crazy wall runs and double jumps," adds Art Director Joel Emslie. Other views run through the communications dish opening sequence. All that's missing from the scene are Cooper, BT and the legions of IMC goons trying to prevent them from getting through to HQ.



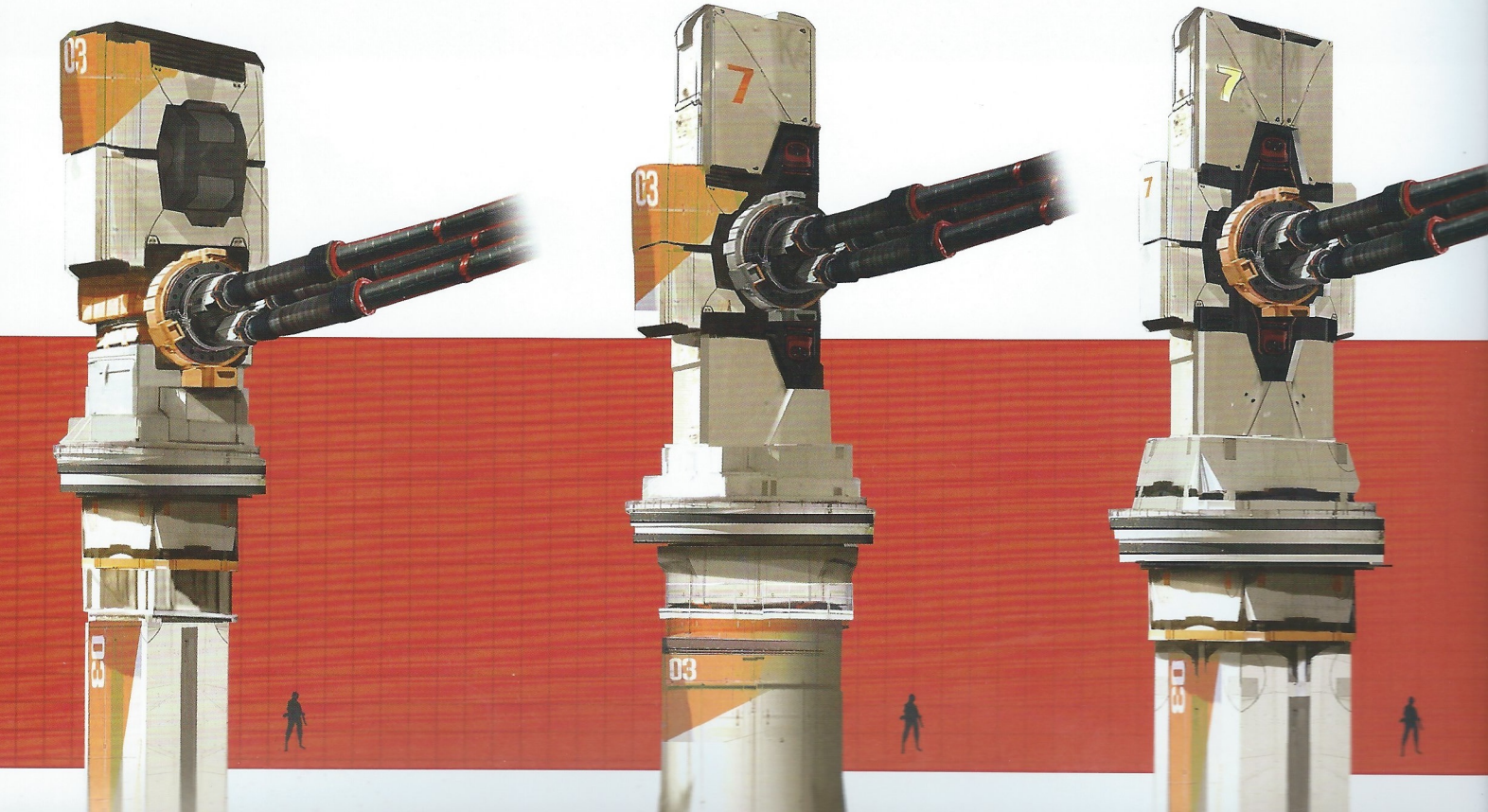


LOCATIONS · BEACON

Daubs of orange paintwork identify Beacon as an IMC facility, although players will soon realise that from the large amounts of unfriendly fire aimed in their direction. These sturdy structures are plainly built to last, and are evidently impenetrable in places, which provides a stern test for Cooper and BT. "Beacon needed its own visual language. Even finding the proper radar dish was a challenge," explains Joel Emslie. "A really nice touch to this level were these huge cables that link the structures together. Large towers were created to support cables to other distant Beacons."

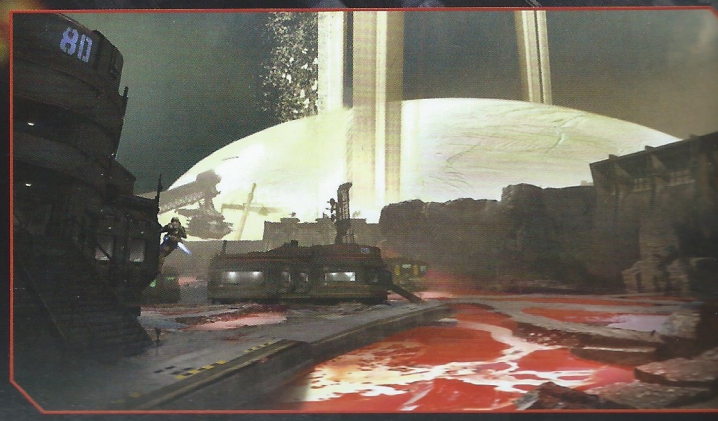
Above: Todd Sue: "A dish study for a standalone building in the multiplayer map that used the beacon style. It was decided to put a dish on top of this building because it was in a good spot to see the landmark."

Below: Todd Sue: "The goal was to power up the dish from multiple powers sources. While we ended up only having one, Lead Environment Artist Robert Taube leveraged the cables as a compositional element during an early block-in. He put them high to draw the eye down to dish, but then required us to figure out the pylons."



03
CM-04
CM-04

BEWARE OF



Main: Many locations have had a redesign since the last game, as with this main image: "A study in updating the old airbase style from *Titanfall 1*. We started to combine the old style with newer elements. For instance, you will see some of the portable units from the Wilds."

Far left: Another study for updating the old *Titanfall* style. "We discovered we needed to keep the foundation touching the ground lighter to get better seperation." says Todd Sue.

Left: A quick study to get an idea of how all the levels look next to each other. "We aim to get maximum variety to keep the player's eyes fresh," Sue continues.

LOCATIONS · BOOMTOWN

Cooper and BT enjoy a lofty viewpoint of the labyrinthine wastelands. "This was going to be part a ship breaking area which morphed into a sewers level. The sewers were originally the underbelly draining and diluting the fluids of the broken ships," explains Environment Art Director Todd Sue. Other images explore some of *Titanfall 2*'s more vertical gameplay possibilities. "From the very beginning of the project there was always the idea that the game would take place in some type of an exotic test facility that resembles an industrial militarized theme park," adds Art Director Joel Emslie.

Top right: This paintover by Lead Concept Artist Jung Park details a hexagonal truss. "The goal was to make the space feel different and tell the story of how these trusses would rest/stack and move through the space," says Todd Sue.

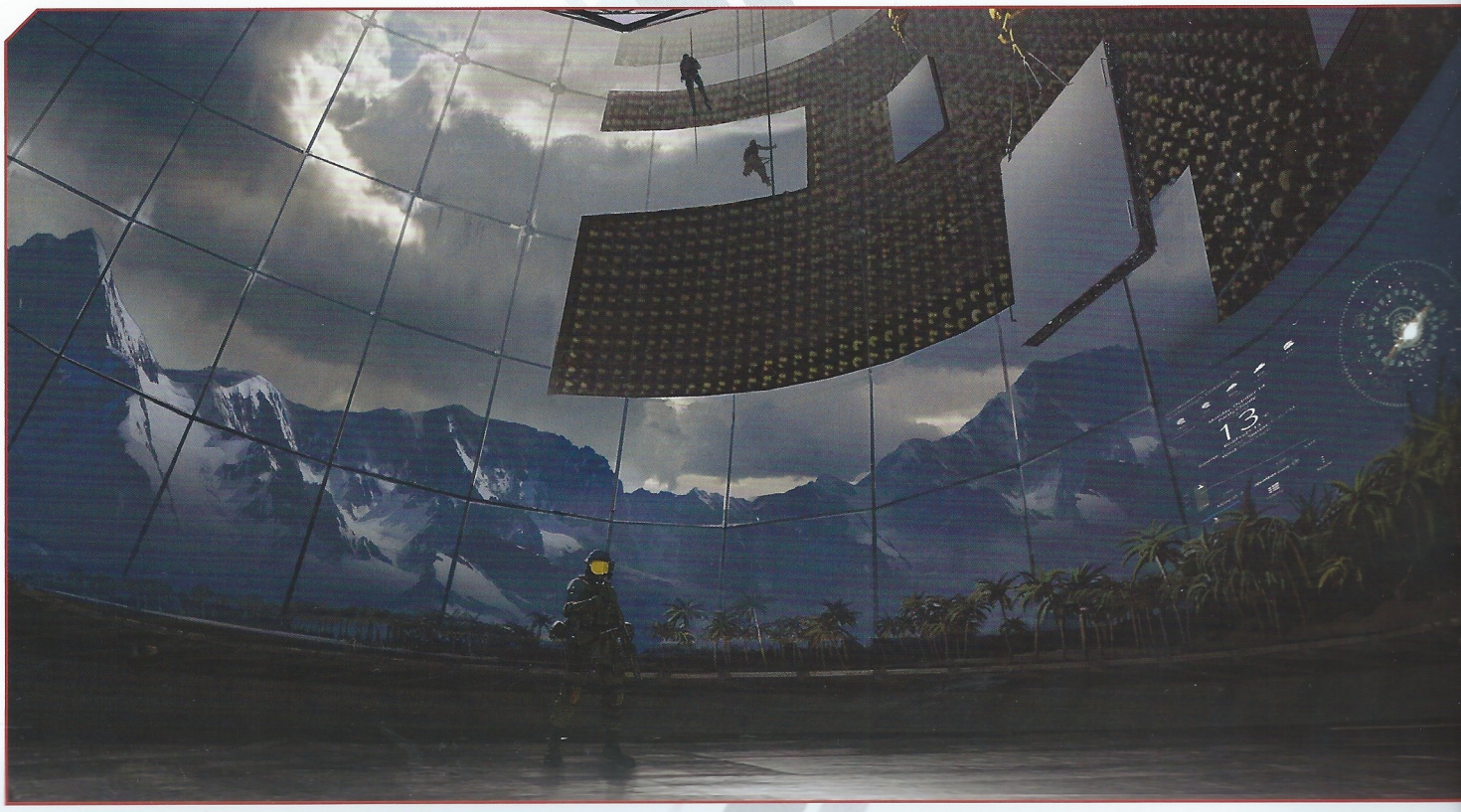
Bottom right: The articulated limbs of this construction robot suggest motion, which will make an unstable platform in gameplay.

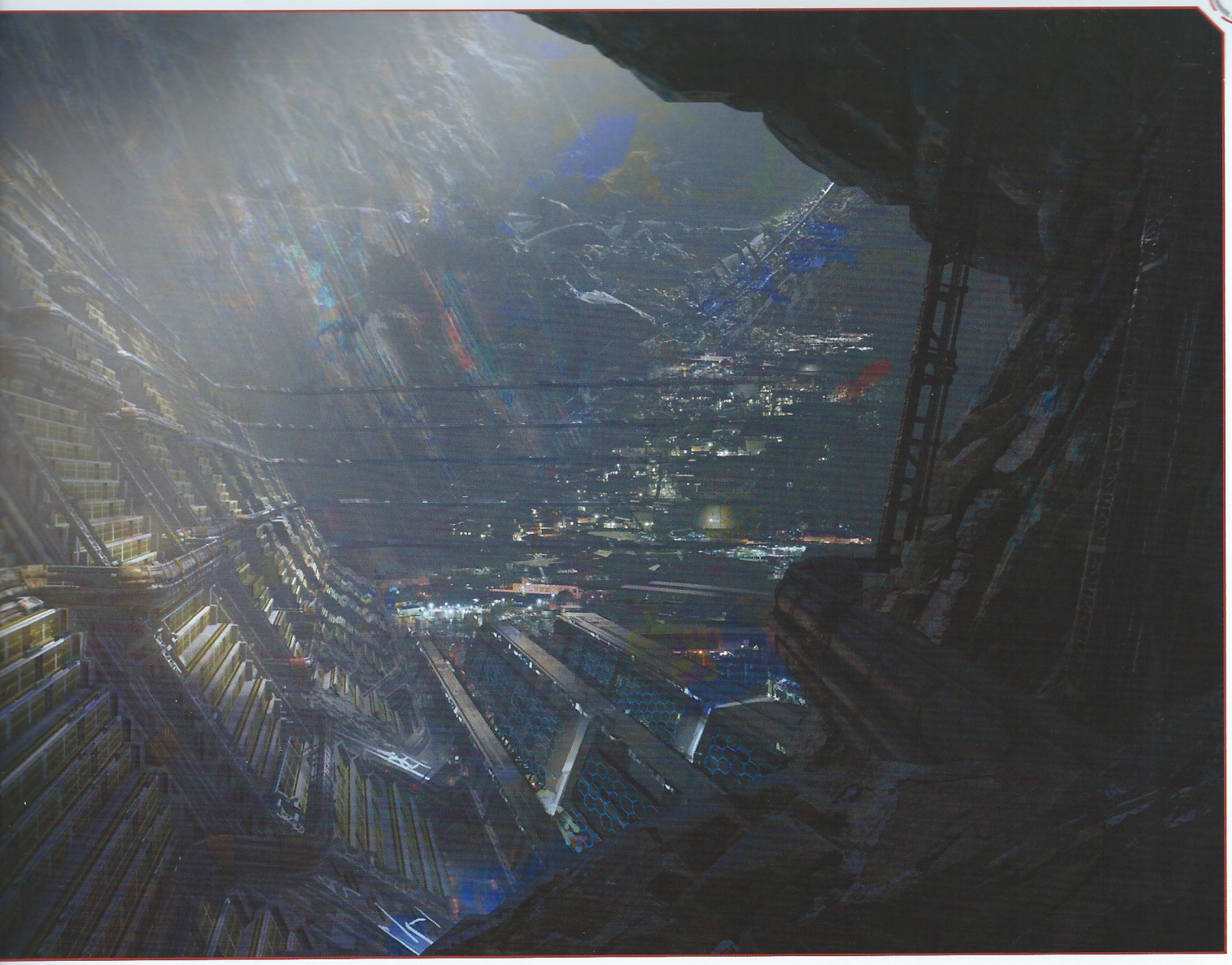
Opposite page: An early concept showing Boomtown's immense scale.

LOCATIONS · BOOMTOWN

Scratch beneath the surface of Boomtown and the IMC's grander plans become increasingly apparent. With dwellings in production and other domestic ephemera stacked and ranked, this is where the IMC manufactures what it will need to fully colonize the Planet Typhon. This expansion in the Frontier must, of course, be stopped. "Boomtown evolved into a full blown terraforming test facility, but on a massive scale," reveals Art Director Joel Emslie. "The early in-game tests were absolutely insane, and left us all wondering if we could really pull it off."

Main: "Environment Artist Tu Bui painted a skybox that riffed off of the elements we had locked down: slanted walls and the massive werehouse of "fufilment racks" inspired by modern internet distribution centers."





EDEN
BISTROT

02
02

LOCATIONS · BOOMTOWN

One of the most interesting levels to make it past concept stage and into both single and multi-player. A tranquil farmstead framed by derelict high-rise buildings under a broken sky. The artificial nature of this environment, with its digitally projected sky dome, will only become obvious when the player runs up to it. Todd Sue explains the dramatic concept art: "This is an early mood shot to see how all the levels work together. We tried to make sure they didn't get too dark so it is close to the game, however, concepts often end up being more moody to make it more interesting."

Right: Todd Sue explains this study of Boomtown's interiors: "The houses are designed for rapid setup of a battle scenario for soldiers to drill in. The crash test dummy gave the rather hollow room some interest and sometimes the unexpected scare."

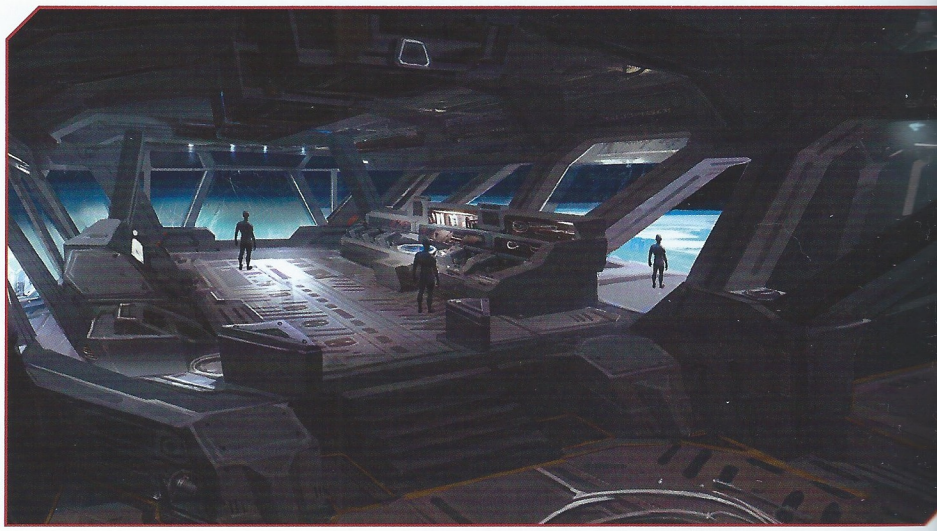
LOCATIONS · HOMESTEAD

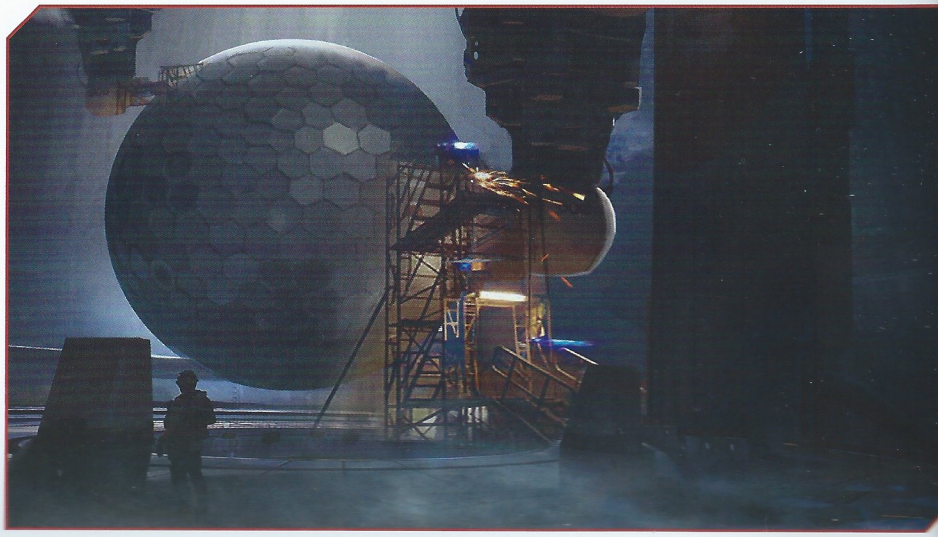
The drop-pods seen earlier were designed for individual occupants, but these behemoths were designed to help terraform whole planets. "Inside would have everything from farming equipment, that could include a worker Titan, to raw agricultural materials, to housing materials." Todd Sue explains. "The ship exteriors themselves would often be stripped and canibalized. These are featured in Homestead, where the IMC have caught up with a VIP trying to get away from the war."

Right: A human figure allows us to understand the scale of the massive proportions of the IMC pods.
Far right: Soldiers stalk through an almost pastoral setting.

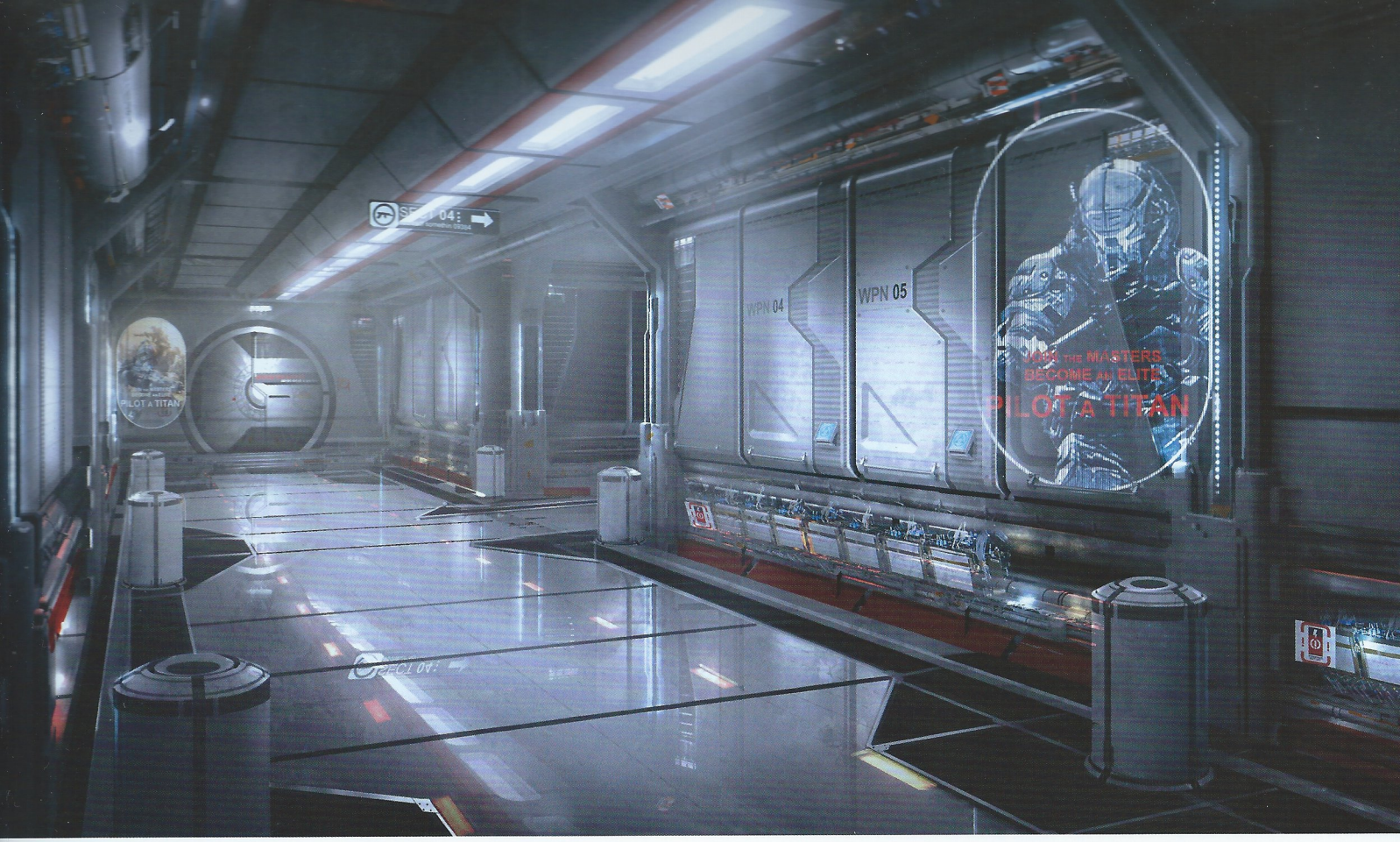
LOCATIONS · IMC

In a somewhat stark contrast to the former scenes of verdant domesticity, these interiors of the IMC's science facilities seem very sterile indeed – and even more so bereft, as they are empty, but for a few lonely souls. Bearing in mind that the IMC is rotten to the core, we can surmise that nothing good is being researched or manufactured within these premises. And holographic propaganda posters in the image on the opposite page (top right) probably confirm that. The smaller image to the immediate right shows us the view from the bridge of an IMC carrier.





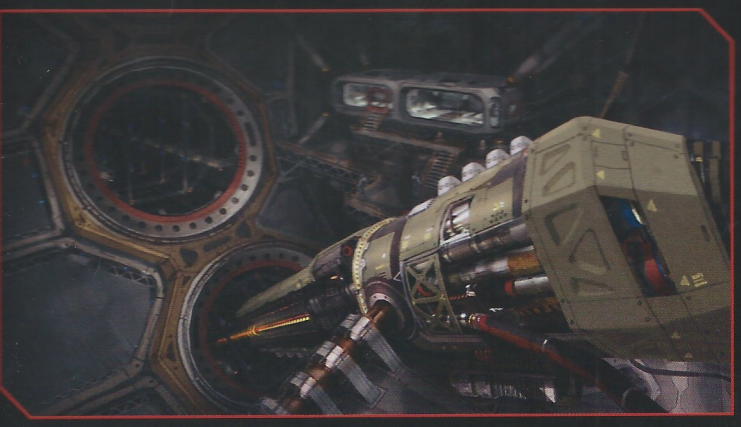
Right: "This was made for the 'Soul Transfer Room', a major plotline that was cut fairly early," says Todd Sue. "The shell provides a great fit for a case to carry the Ark energy source. It reads really well at a distance and feels like the shielding needed to store the great power within."

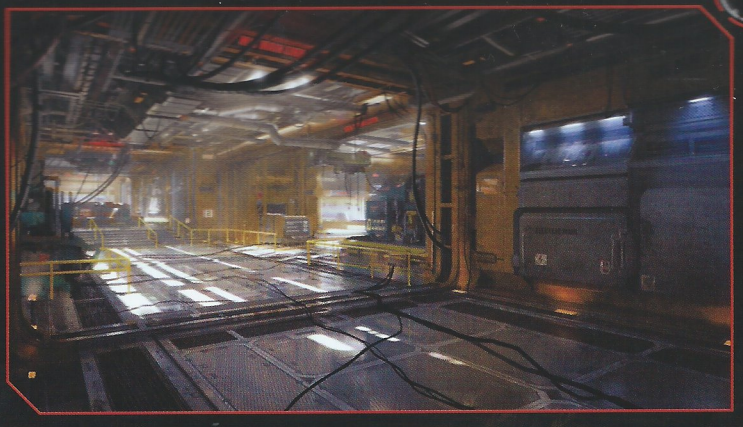

WPN 04
WPN 05
JOIN THE MASTERS
BECOME AN ELITE
PILOT A TITAN

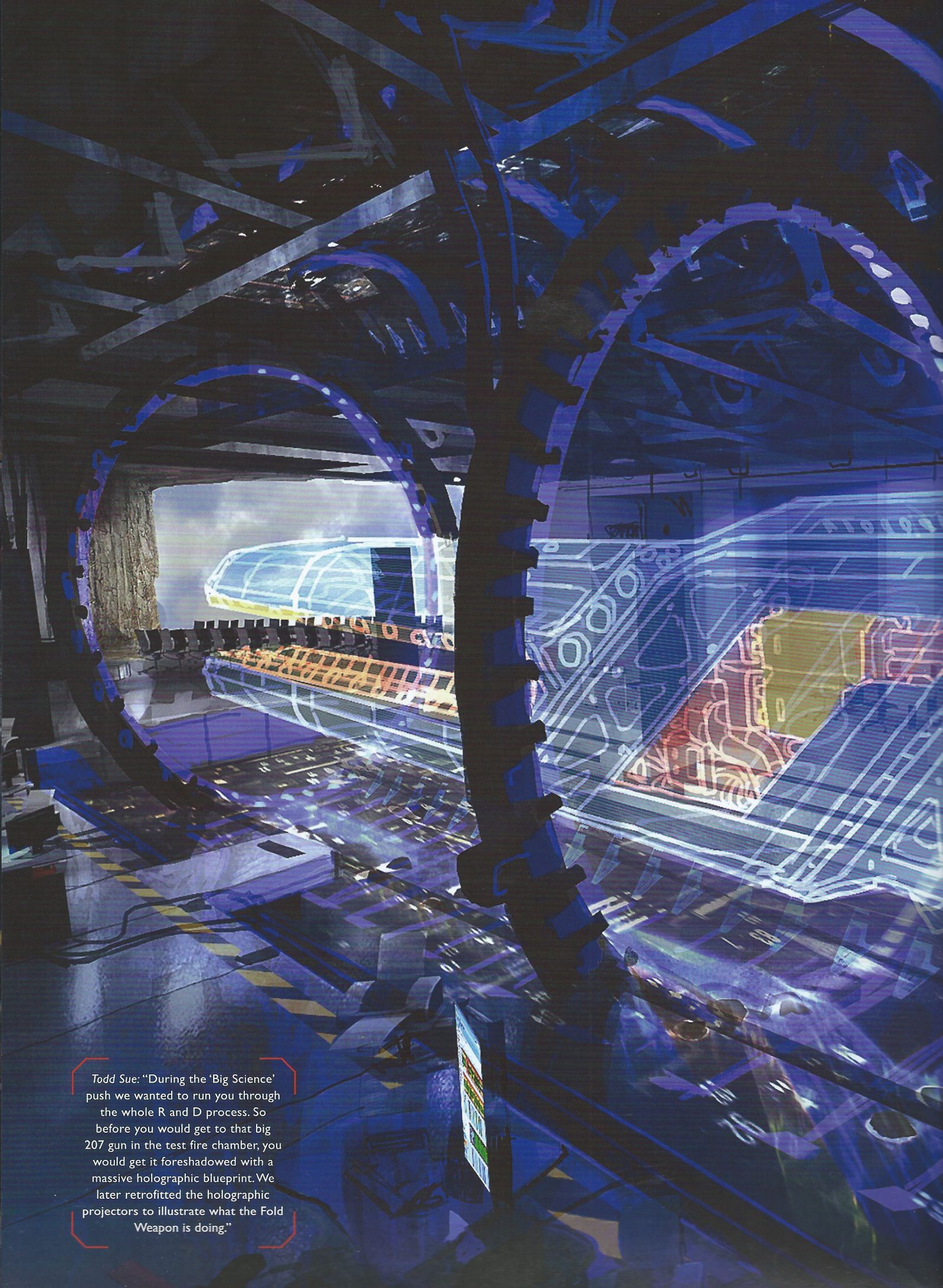
WPN 04
WPN 05

LOCATIONS · KODAI

Huge cables are strewn about a scene of particular significance. This is the center of the IMC's efforts to enable the ancient artefact it has recently discovered – the Fold Weapon, as it is known. Failure to curtail their ambitions could have planet-shattering consequences for Jack Cooper and the Militia as a whole. "This was originally a 'blue sky' concept that took inspiration from a small, one-meter part in a nuclear power plant. We scaled it up to Titan proportions of course!" explains Environment Art Director Todd Sue. "This was retrofitted into the side of the mountain at the end of the game, because its iconic look gave a good landmark to move towards and it had an 'all roads lead to Rome' vibe. In this case it's all cables lead to the core."

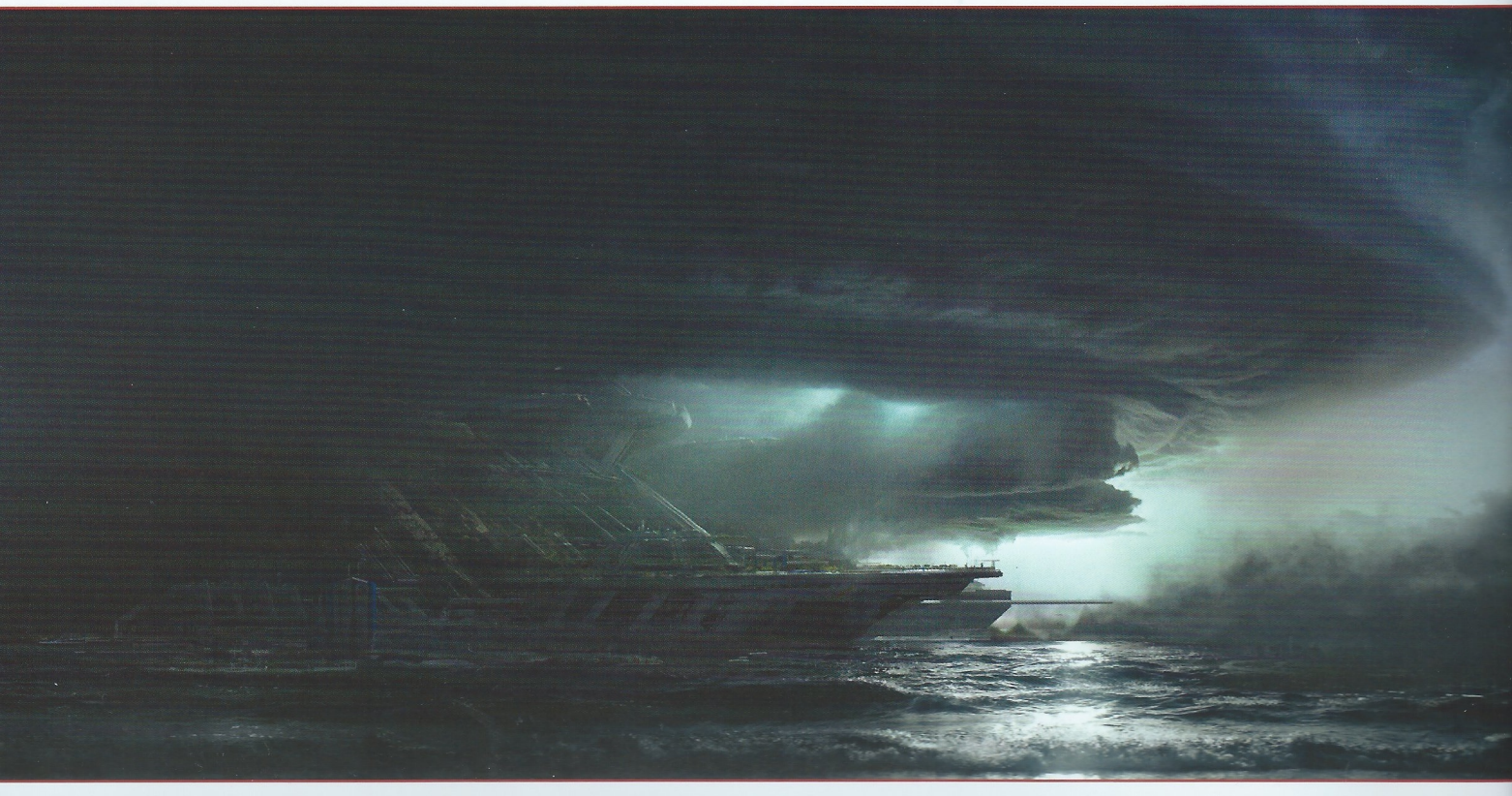






Todd Sue: "During the 'Big Science' push we wanted to run you through the whole R and D process. So before you would get to that big 207 gun in the test fire chamber, you would get it foreshadowed with a massive holographic blueprint. We later retrofitted the holographic projectors to illustrate what the Fold Weapon is doing."

DYNAMIC TECH



LOCATIONS · TIMESHIFT

Not content with colonizing the lands of Planet Typhon, the IMC has sought to take possession of the oceans too. The seaborne structures in Timeshift are as much floating cities as incomprehensibly massive vessels. Their multiple levels seem like a gift for agile Pilots – providing they remain stable, of course. However, with sharp rocks jutting from the waters and the mother of all thunderstorms brewing portentously overhead, that's by no means guaranteed. Jack Cooper and BT must face the impending deluge nonetheless.

Left: You'll want to be somewhere warm and dry when this apocalyptic storm finally unleashes its fury. "Artist Tu Bui used every trick in the book to make this feel alive and full of movement," adds Todd Sue.

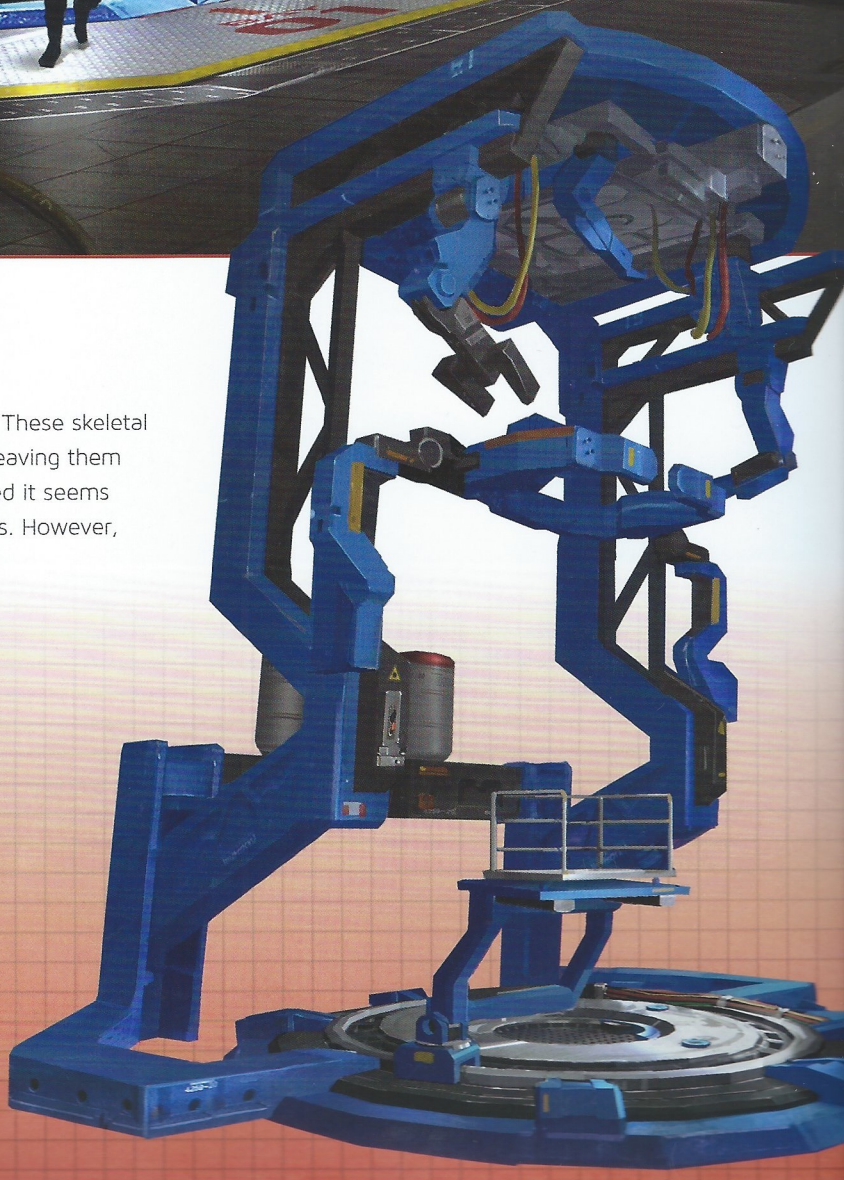
LOCATIONS · TIMESHIFT

Technicians go about their business while android sentries keep watch over this rather sterile scene. "This was a key shot for the Timeshift grounds and it really helped us define most of the elements for the area," explains Todd Sue. "Notice the Hammond logo from the first *Titanfall* game on the window? It was later decided that this was not a Hammond facility."

Left and right: "Two images of what used to be an underground bunker. Some elements can be seen in parts of Timeshift when you go inside. We switched to red rocks to give a better contrast between the rock and the fabricated materials," says Todd Sue.

LOCATIONS · TIMESHIFT

This prep room, was originally designed for irradiated Titans. These skeletal structures are empty of their occupants for the time being, leaving them looking like oversized climbing frames. With a jump-kit affixed it seems a shame not to take advantage of such gameplay possibilities. However, Cooper and BT don't really have the time for fooling around.



Right: "We wanted a clean architecture that was good for wall running and looked high-end," says Todd Sue. "We pulled some inspiration from the new National September 11 Memorial & Museum in New York and the reflection pool in Bordeaux, France."

The IMC and their mercenary acolytes are not the only dangers on Planet Typhon. The ruin of this facility has let nature establish a foothold and some of the local wildlife inside. And these beasts definitely don't take any prisoners.

LOCATIONS · DRY DOCK

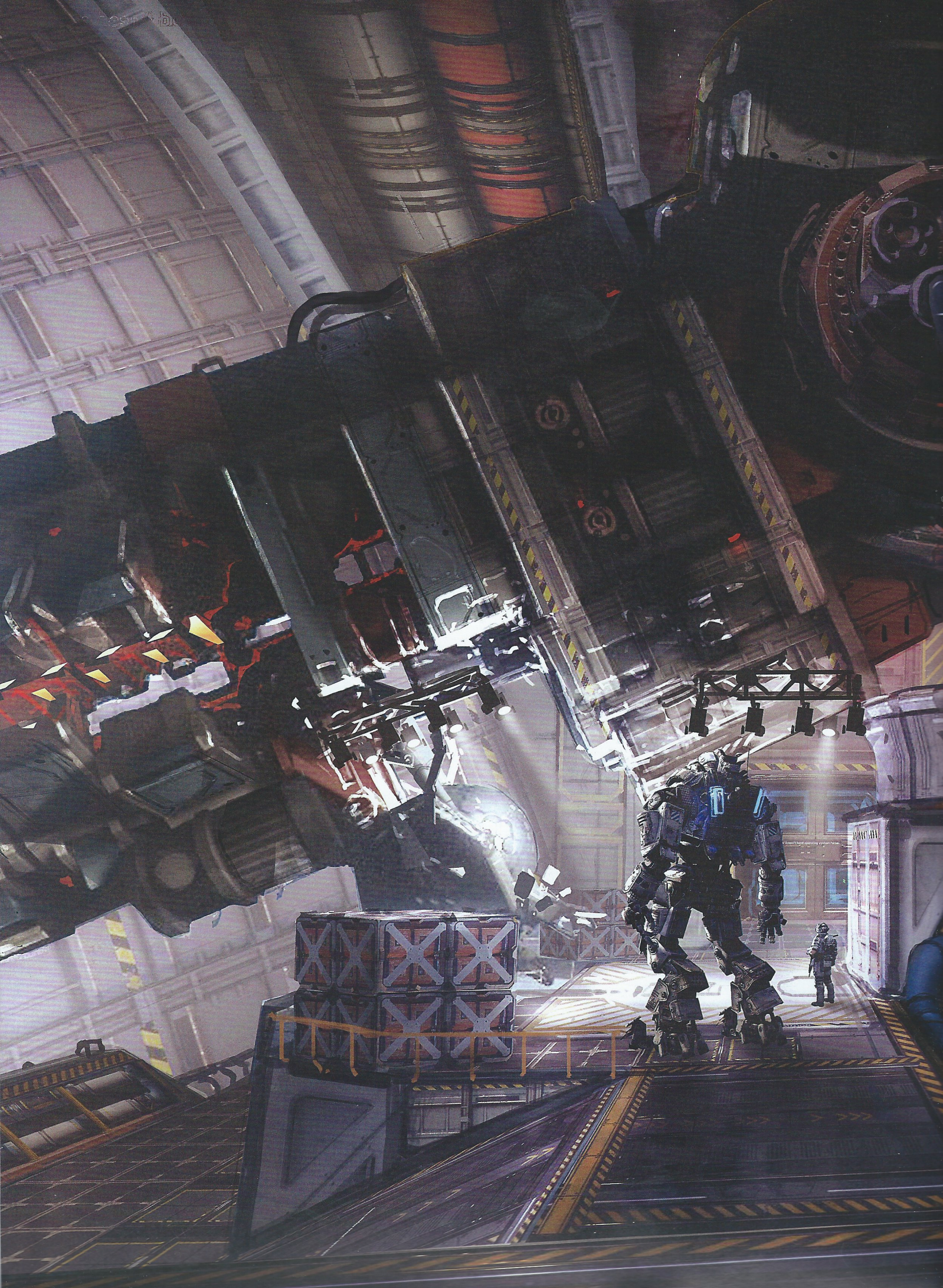
Corridors and camping spots abound in this rundown facility. Water gathers in large puddles, packing crates jumble the floor and hard edges make uncomfortable landings for those who aren't watching where they're heading. It's a grotty and uncomfortable place to be – especially when IMC adversaries threaten to leap from the walls without notice. This dilapidated unit looks like it's ideally suited for close-quarters deathmatch-style gameplay.

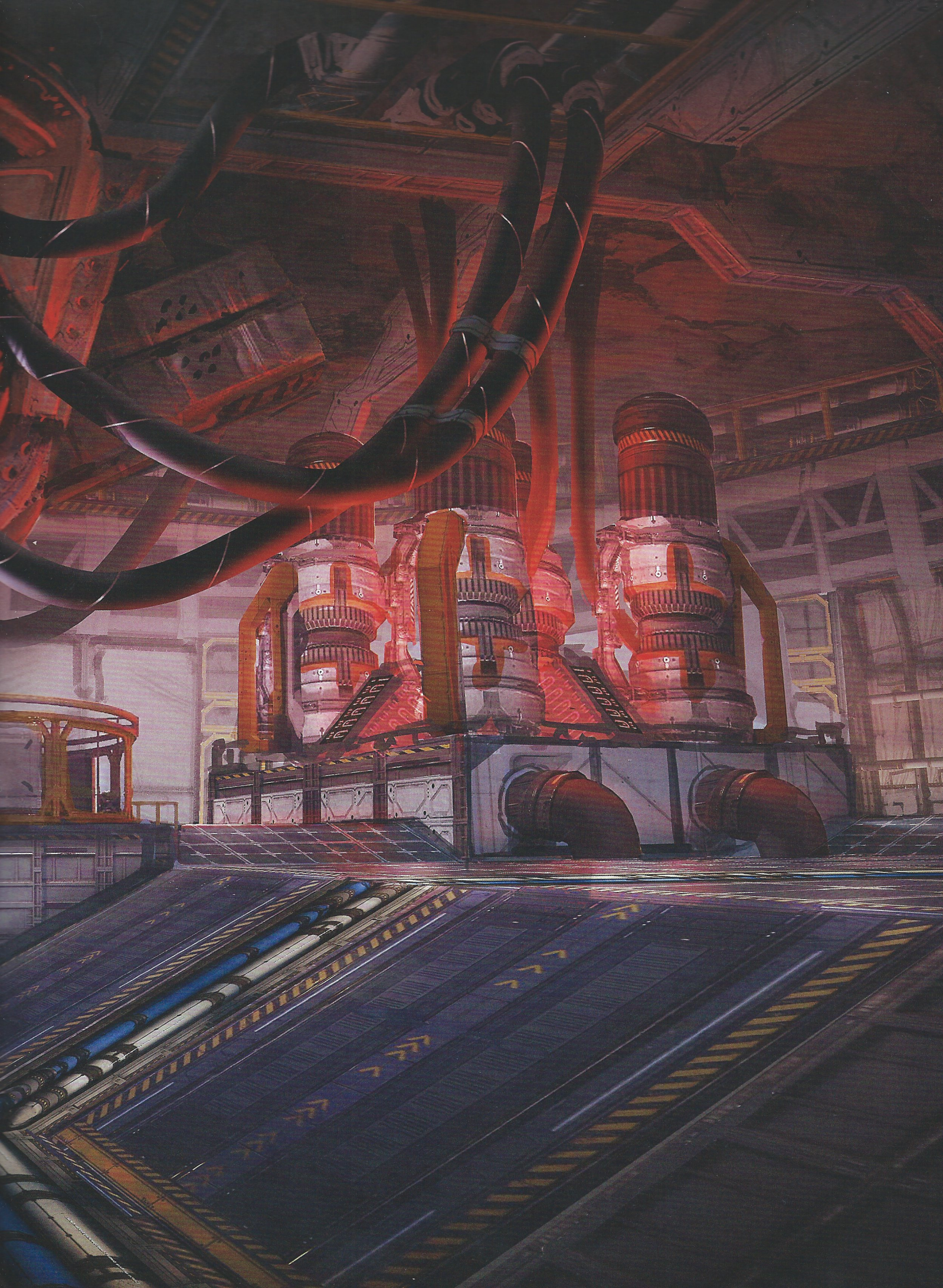
This concept was originally a ship grave yard, an early concept for the single player. The red sludge seen throught the seweres was joked about being the 'transmission fluid' from the broken ships. The ship breaking motif did find a home in the game, but wrapped in the sewer's style, thanks to time constraints.

CLEARANCE 10FT 5IN

LOCATIONS· CAVERN

Blinding shafts of light illuminate this scene in a subterranean cavern. It appears that nowhere on Planet Typhon has remained entirely untouched by the dark forces of the IMC. Retrofitted from an early concept piece the scene happens just before Boomtown, giving you a much needed moment of natural beauty between the dank sludge of the sewers and the equally dark and mechanical underground facility.



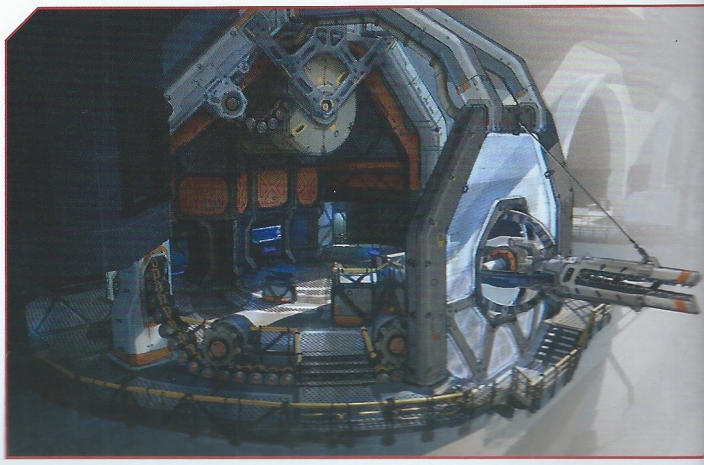


LOCATIONS · RECLAMATION

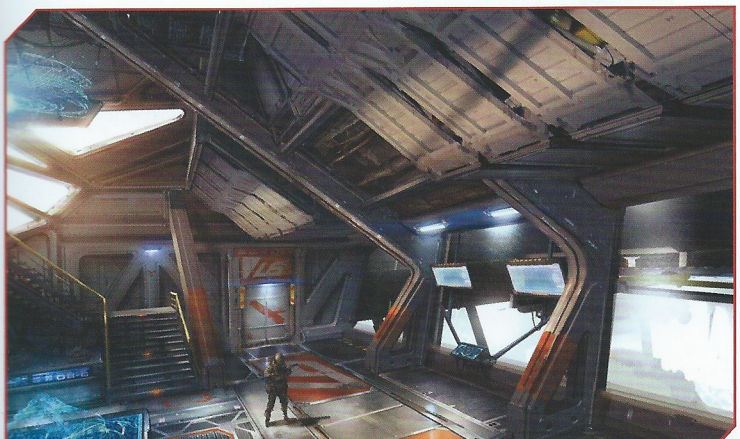
The belching flames and clouds of smoke make for a Mephistophelean scene. Players might recognise these towering structures, or others similar, from the O2 and Airbase levels of the first *Titanfall* game. That's no coincidence either, as we discover. "Sewers was originally the run-off/dilution plant for a massive ship breaking excercise," begins Todd Sue. "However, coming from Wilds that also has crashed ships, it was too similar and confusing. So we made a late change to more of a recognizable refinery vibe. Here we riffed off some IMC structures that were seen in the last game to give the towers a unique, *Titanfall* feel."

LOCATIONS · SHIP-TO-SHIP

The open decks of this airborne craft offer the entertaining prospects of ad hoc entries and unceremonious exits. It's all in the game, of course, and circumstances could change at a moment's notice. In the meantime, this level is built upon more earthly elements, as Todd Sue explains. "One of our goals is to make the environments relatable and to use real world elements and inspiration. Here we pulled elements from aircraft carriers and cargo planes to fill out a lot of the detail and textures." Views to the right reveal other areas to explore.



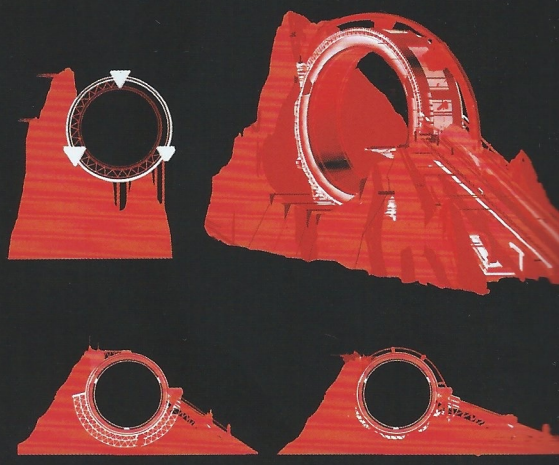
FINN-POWER
BAY 13
BAY 13

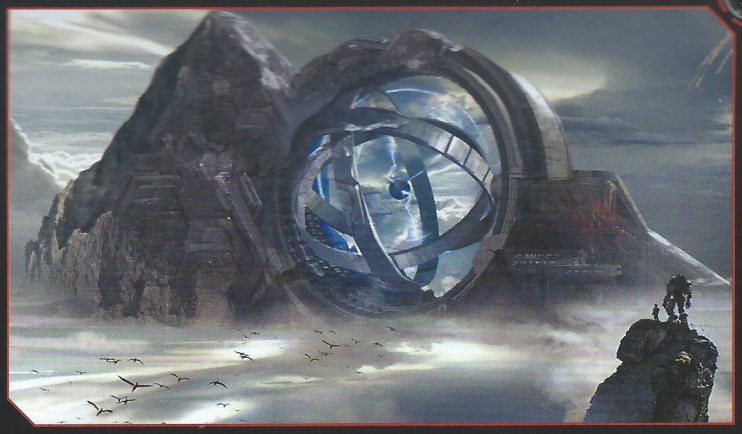


TERMINAL FROST
08-C

LOCATIONS · SKYWAY

"Early on in development the last level objective was to stop the IMC fleet coming through a new warp gate, made since the destruction of Demeter," explains Todd Sue. "Here we see a linear concept of the warp gate, which is designed to have the feeling of a rail gun. Later, we moved to the Fold Weapon idea, which required a more centralized focal point, but you can still see a lot of the same elements."



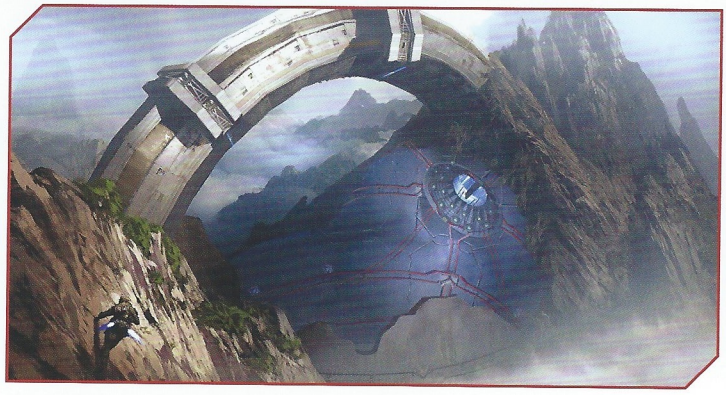


"*The* frozen explosion, or what we like to call the 'FroSplo' needed to draw the player's eyes to the goal – i.e. the Ark," says Todd Sue. "It is less bright than the sun, so we wanted to see what it looked like if we had it suck the light out of the scene. We also used the directionality of the explosions to create lines towards the Ark too."

LOCATIONS · STASIS

Little is known about the civilization that built the so-called 'Fold Weapon', but it is unlikely it was conceived to be used in the manner that the IMC is now planning. Like a scalpel in the hands of a psychopath they'll turn a tool designed for healing and use it for destruction. Your quest is to prevent the worst from coming to pass, of course. The Fold Weapon itself was the end product of an in-depth design process: "in the big arched shot we knew what the layout looked like but wanted to study what the bowl and arch over head looked like. We took a "blue sky" concept (on page 138) and turned it on its side, to create the injection chamber, at the blue light, for the mighty Fold Weapon."

Bottom: "This is a mood shot to get the vibe right, for T-day and to see how all of the elements worked together," explains Todd Sue.



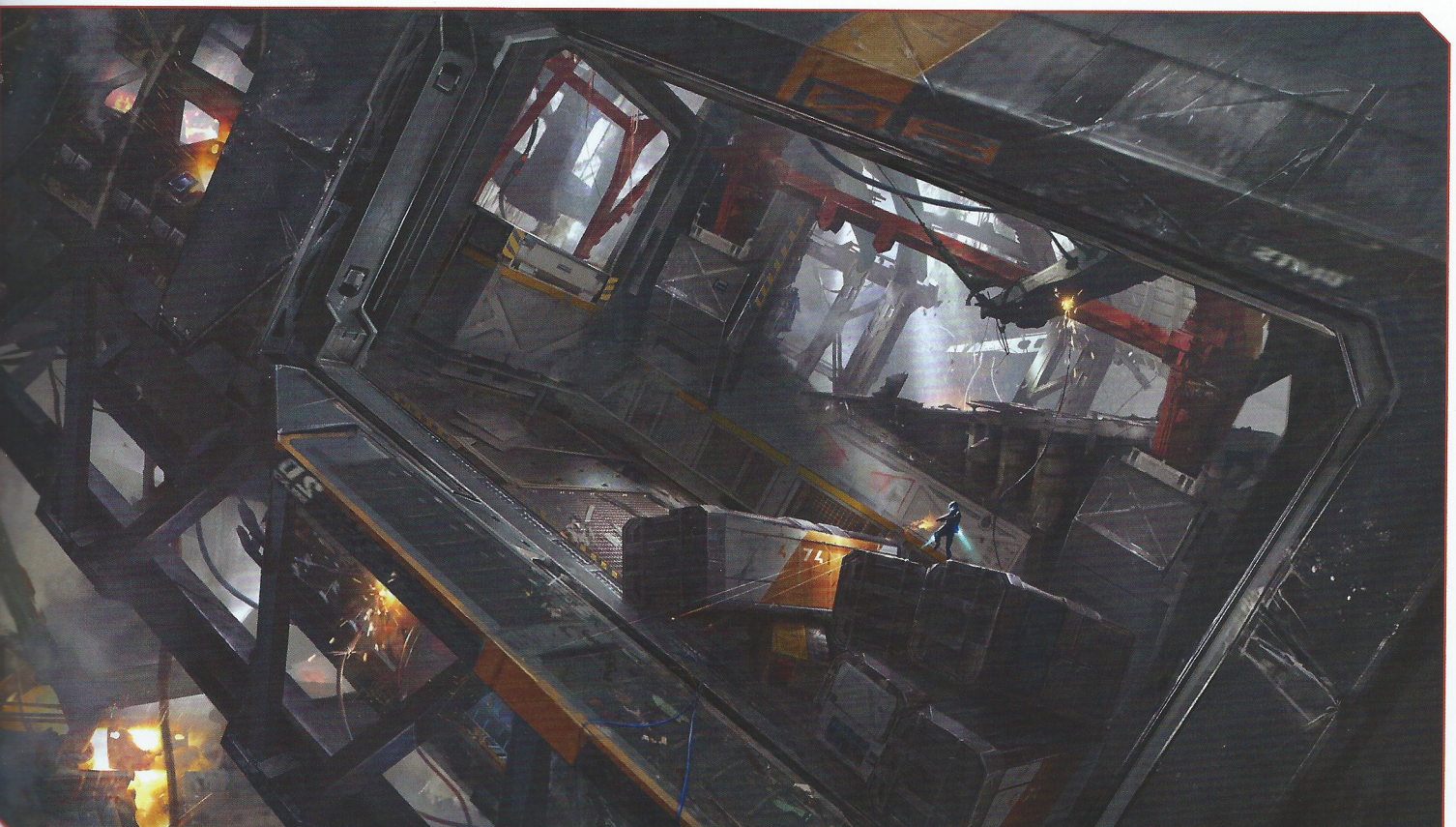
If the earlier images of grazing sheep gave you the wrong impression, this spread should remind you that Planet Typhon is very far from home. This particular study was used to "see what balance of alien and earth like flora we needed. Also used as a mood shot to weigh against other levels," says Todd Sue.

LOCATIONS · WILDERNESS

A river runs through this forest, but you wouldn't want to fish in it. Elsewhere, we see signs of the society that built the Fold Weapon. "This early concept riffs off the red sludge," reveals Todd Sue. "This foreshadows the sewer complex and provides an interesting juxtaposition. While the transition from the jungle to the sewers is in there, it is far less grand than originally envisioned."

Above: "It was important for us to maintain a relatable and digestible environment at the beginning of the game. We then peppered alien life around to remind you that you are not on Earth," says Todd Sue.

Below: Todd Sue: "This is a concept for the crashsite of the Militia warship James MacAllan. While we went through several iterations of the crashed ship, some of the elements still remain in the game."

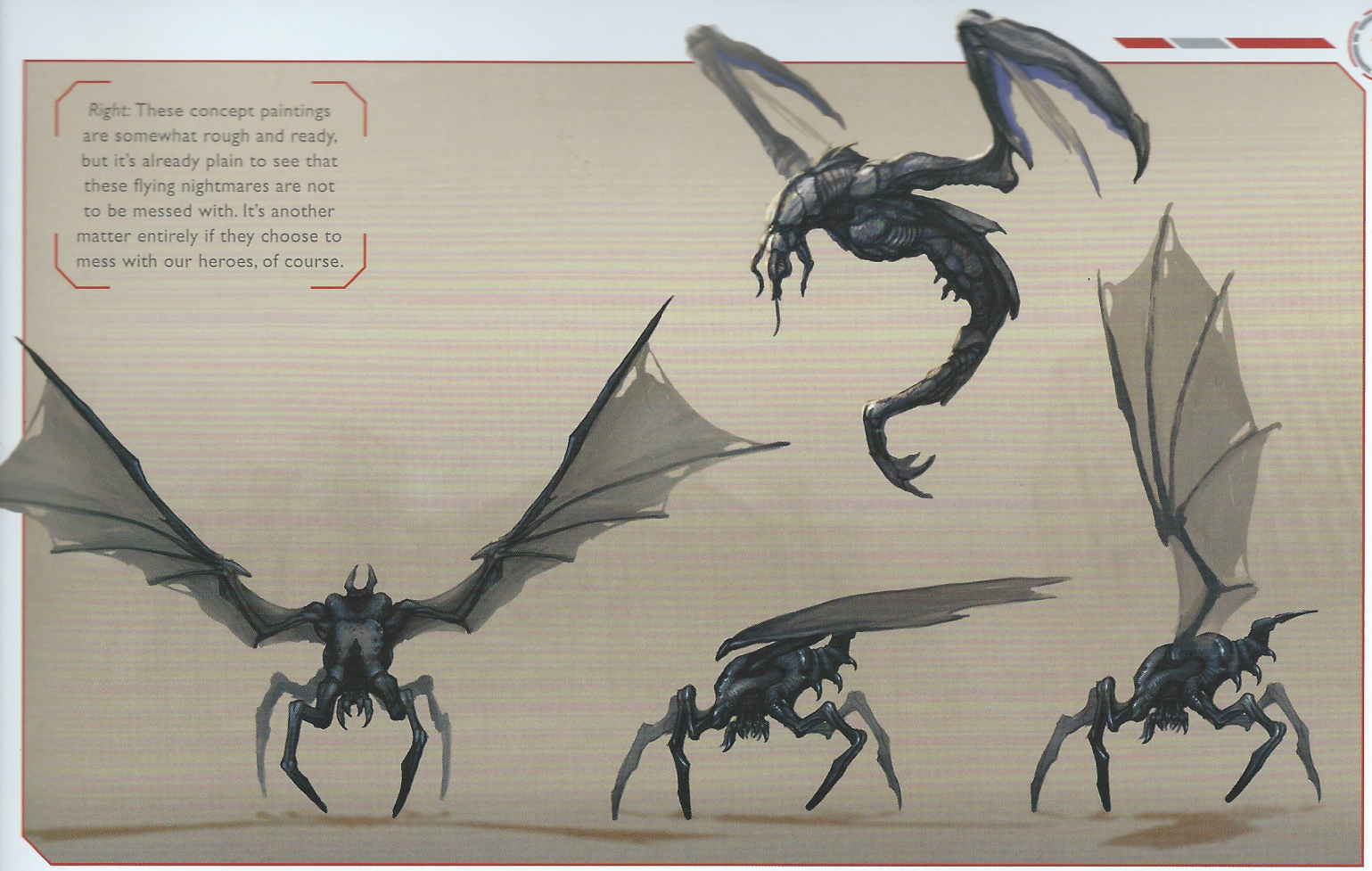


LOCATIONS · KODAI SPECIMEN ROOM

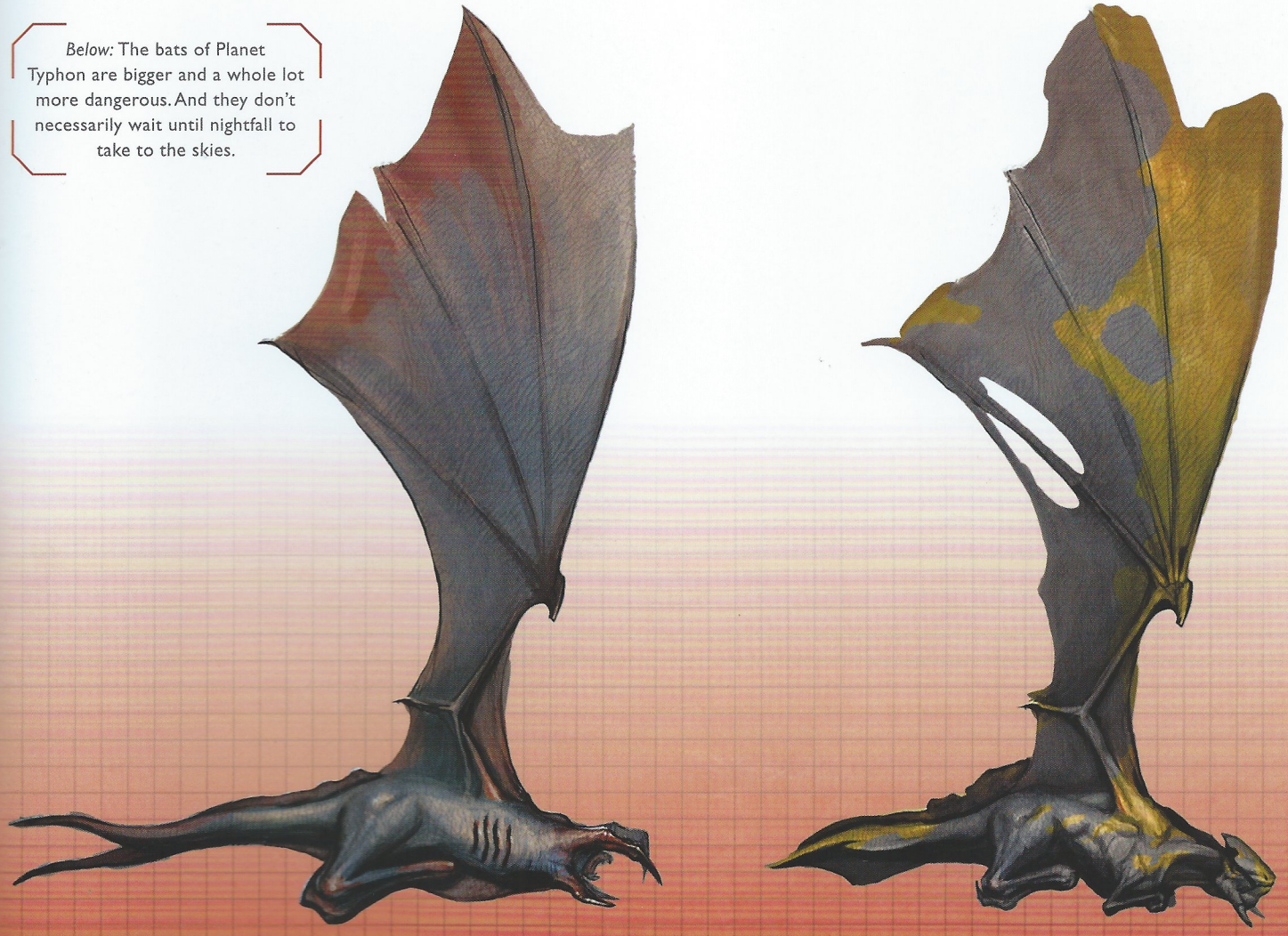
If Kuben Blisk and his Apex Predator mercenaries don't kill Cooper and BT first, the local fauna will surely finish the job. With jaws that bite and claws that scratch – and leathery wings for good measure – these monstrosities rarely distinguish between friends or foes, just as long as there's an easy meal in prospect. The hellhound to the right is terror incarnate, with its slashing limbs and split lower jaw. Bear in mind, though, that these are just some of the smaller animals that fly, crawl and otherwise lurk in the wild spaces of this mad planet. Below, it appears that the IMC are keeping specimens of the local flora and fauna for research.

Below: "This is an early concept where we were pushing for a more R&D vibe. The assets were made early on, and were propagated out to levels like Exoplanet and Timeshift," says Todd Sue.

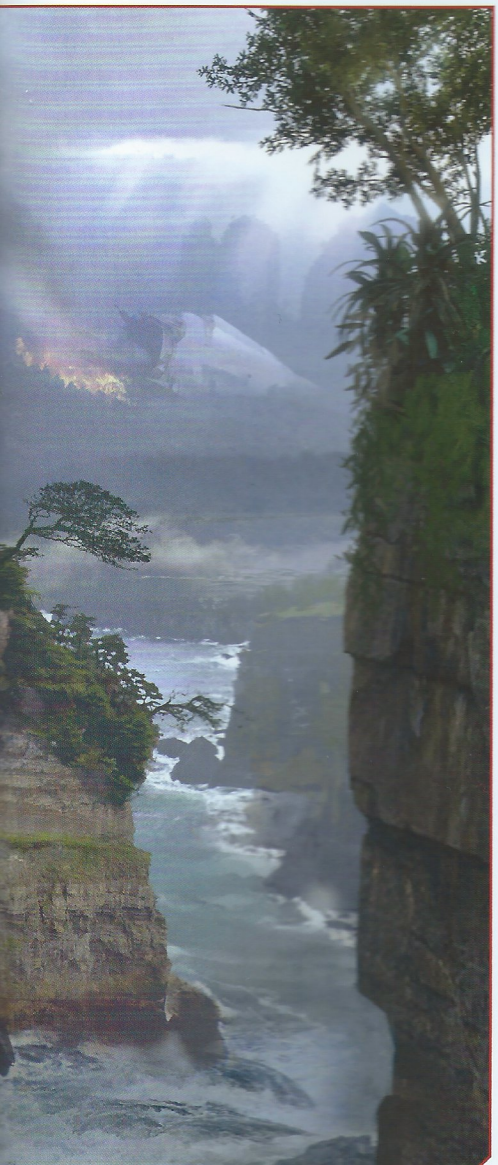
Right: These concept paintings are somewhat rough and ready, but it's already plain to see that these flying nightmares are not to be messed with. It's another matter entirely if they choose to mess with our heroes, of course.



Below: The bats of Planet Typhon are bigger and a whole lot more dangerous. And they don't necessarily wait until nightfall to take to the skies.



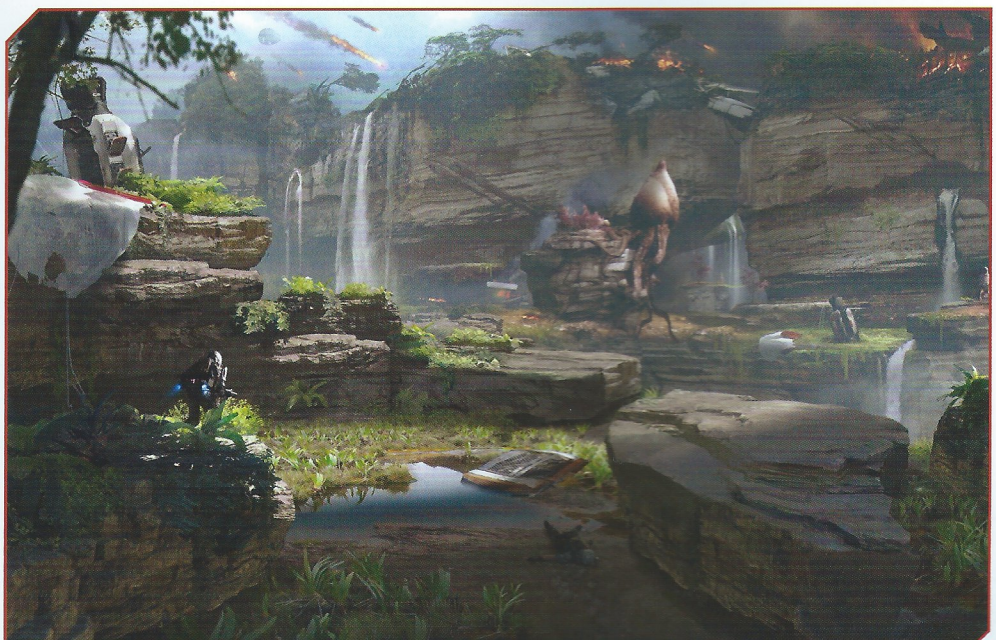
TRINITY



LOCATIONS · CRASH SITE

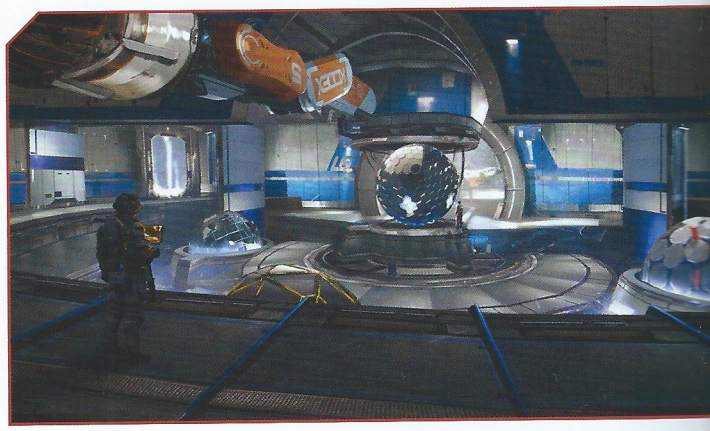
Veteran James MacAllan was so disgusted at the IMC's treatment of Frontier citizens that he led a mutiny on his ship, the Odyssey, and soon switched sides altogether. His destiny was thus set towards an especially explosive end, which is more or less the same fate that has recently befallen the Militia craft that bears his name. It is from this wreckage that Jack Cooper emerges on a very alien world, and is immediately forced to fight for his life. Making his escape, a chance encounter with the Titan BT brings both together in a mission of planet-shattering significance.

Left: "This is a paintover to really try to convert what looked more like a lake into a raging river that feels uninviting. The player resets if they fall into it," warns Todd Sue.



LOCATIONS · STASIS

The above image shows the present day timeline, after a massive explosion has utterly destroyed this IMC facility. Below we can see the well made, well polished corridor pre-destruction. Manicured plants are replaced by trailing vines from the wilderness flooding in through the window, and it won't be long until this entire facility is reclaimed by nature.



Left, top: A study for the room containing the Ark energy source. It's too much power in anyone's hands, least of all the IMC's.

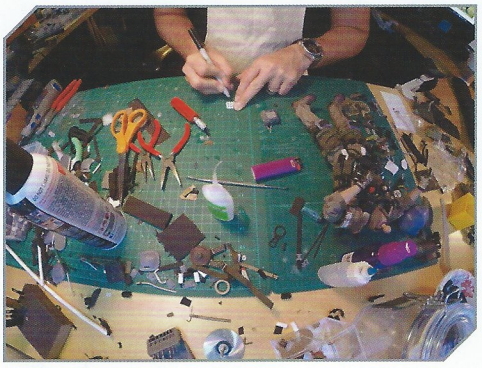
GRAPHICS · IN GAME

It is easy to overlook the smaller details, such as logos, warning signs, military insignias and so on. Such minor graphics play no part in gameplay but add color and context nonetheless, and you'd definitely miss them if they weren't there. Respawn have plainly had a ball in creating them too, so maybe take a bit of time to stand back and enjoy the background visuals of the game – prevailing circumstances allowing, of course. "Our designated graphic design artist Brad Allen did a ton of work on the game's graphics. They play an important role in both the environments of *Titanfall 2* and the user interface of the game," adds Joel Emslie.

Badges from both sides of the conflict. These morale patch designs are used for everything from icons to insignia on costumes.

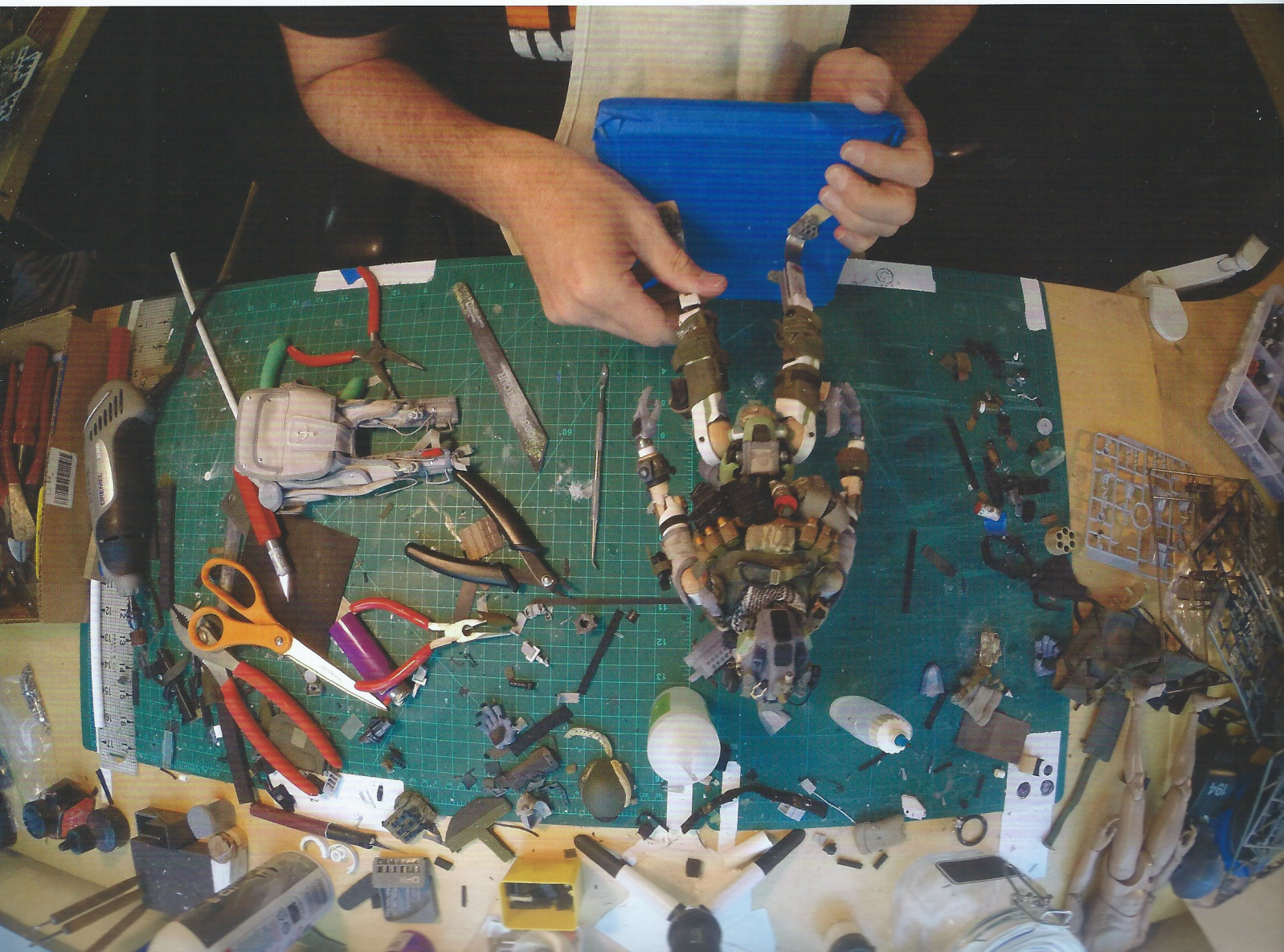
MODELING · MAQUETTES

The devil finds work for idle hands to do, but Art Director Joel Emslie's (as seen in several of these images) have produced some amazing results, and we're sure they are rarely idle. It's incredible to think that the character concepts to the right can be produced from bits and pieces from random model kits, a bit of 21st century technology and a lot of skill and imagination. The man himself picks up the commentary: "This is Kitbashing and scratch-building," he begins. "When there's time at the beginning of the project I get the opportunity to go into the model shop and create some physical concepts that help to start the ideas flowing. This is the first time that I was able to use a 3D printer. Unfortunately, printing the entire maquette defeats the purpose of doing these in the first place, but the printer was really useful for creating parts that I could use. My first goal with kitbashing on this project was to show the differences between the light, medium, and heavy Pilots."



Below: "The process is pretty simple. Start with an idea, gather materials that support it, and get to work. Builds can take from 2-3 days and some 5-9 days," says Joel Emslie.

Below: "The upside of creating concepts like this is that all the parts are in scale and are usually derived from real world parts. It keeps the design honest and more believable."



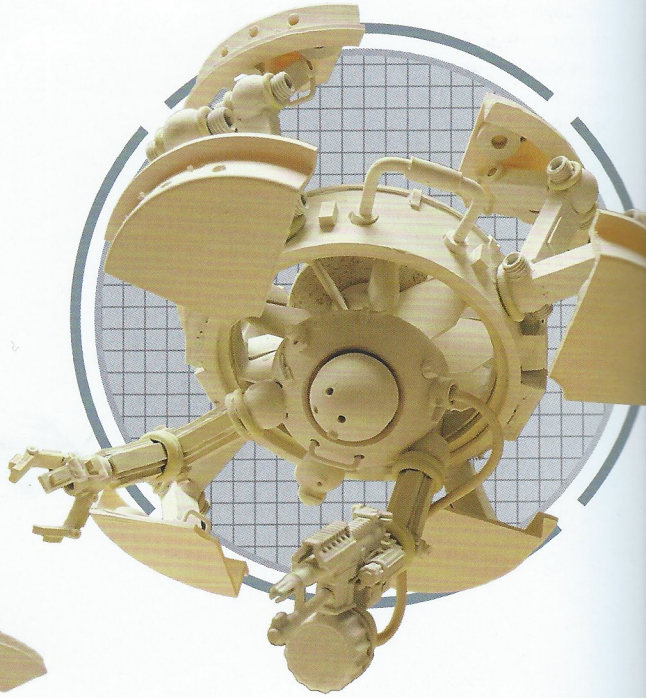
MODELLING · PILOT MAQUETTE

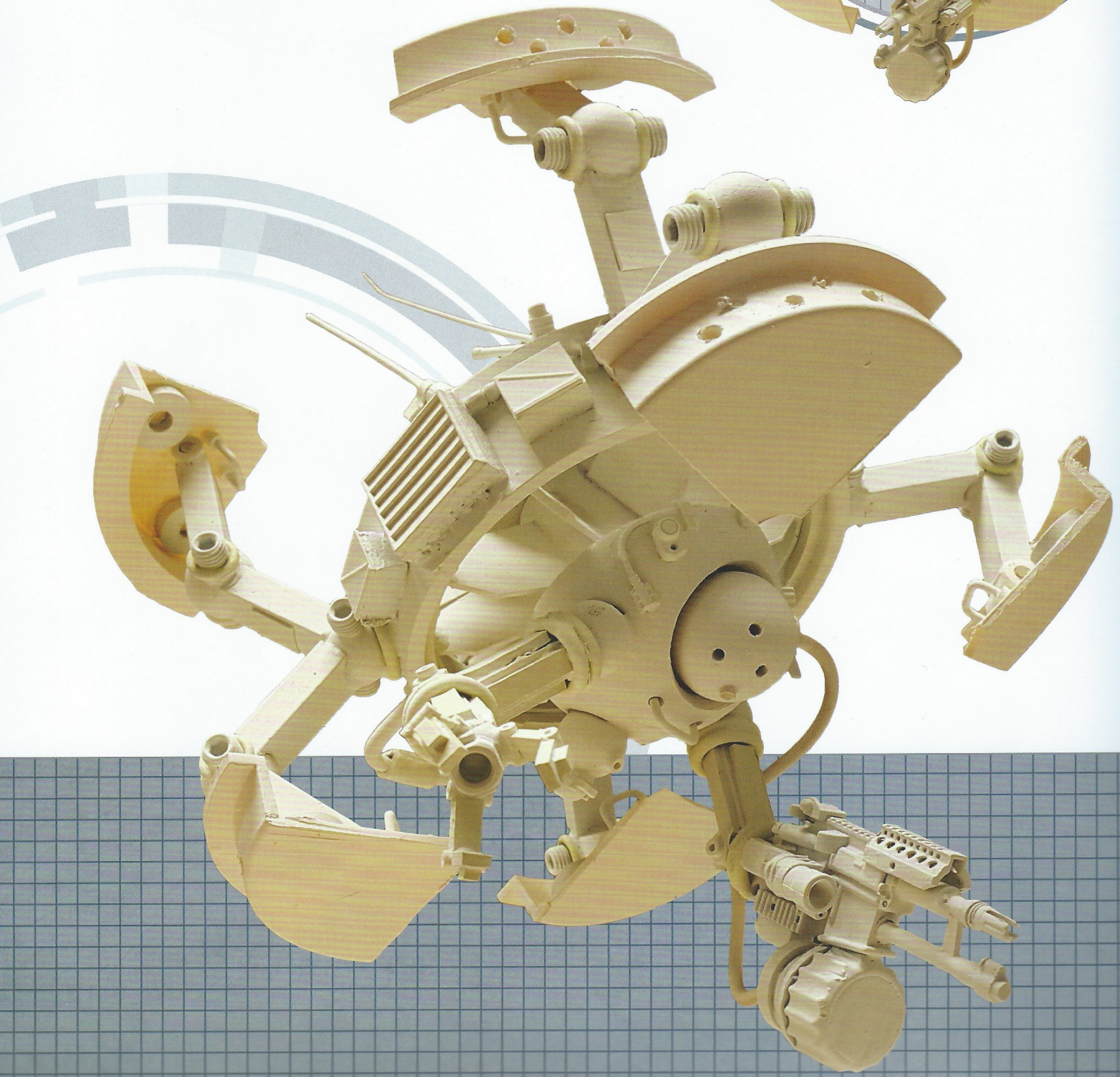
The events of *Titanfall 2* take place a mere five Earth years after those of the first game. With that in mind, it's only reasonable to expect that the design of certain visual elements from the original would make the transition between the two titles. Art Director Joel Emslie began with the very basics, as he reveals: "I knew we needed a hero Pilot for the single player campaign, so I printed the original helmet from *Titanfall* and worked on top of that. When the model was completed I handed it off to a concept artist so he could deconstruct the design in layers. He also finished off the concept with different color treatments."

Right: "This was an early heavy Pilot build. The robot arm on the shoulder sprang up while I was doing the build."

MODELING · DRONE

It appears that no manufacturer has taken up the challenge of creating a *Titanfall* model kit with this level of detail yet. Joel Emslie's estimable skills are all the more impressive in the meantime – and even more so since he's lavished the same attention on some of the game's less significant artefacts too. "This is an early design for a flying combat drone," he begins. "One of the ideas was that you could throw a case into the air and a drone would unfold and start flying. I built the case out of an irrigation end cap. It's rough but it got the idea across."





This page: "One of the first designs for Kane's suit and what would ultimately become the holo Pilot in multiplayer."

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